

CINEMA

Special 100th Issue

Papers \$5

ENTER FOR A CHANCE
TO WIN A FREE PASS TO
THE LAST DAYS OF LONG NIGHTS

INTERVIEWS GILLIAN ARMSTRONG ON 'THE LAST DAYS OF LONG NIGHTS'
RILEY SCOTT: '1492: CONQUEST OF PARADISE' / STEVE BELL: 'FRODO'
/ US GIORGIO MANGIAMELE / THE NEW BREED OF CINEMA FILMMAKERS
FOCUS ON DIFFERENCES AND ETHNICITY IN AUSTRALIAN CINEMA



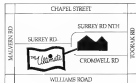
PUT YOURSELF
IN THE PICTURE

at

THE *Ultimate*
SPORTING CLUB

80-88 Surrey Road North, South Yarra
Telephone: 826 8781 Facsimile: 826 2187

2 FOR 1
FOR ONE MONTH



AFG NEWS

The Government has given the Australian Film Commission \$17.919 million for the 1992-93 financial year. This is a slight increase on last year's \$16.6 million. The Government has also agreed to fund the AFG through 1995-96 to a similar level. As well, the Government has committed itself to continuing the AFG's Special Production Fund in its current form, although support for the fund was to have ceased at the end of 1991-92. Funding for the next four years will be \$2.4 million each year (initially) which will maintain funding at current levels.

The AFG's Chief Executive, Geoff Robinson said the AFG was extremely pleased with its level of funding.

LETTER

Dear Sir

In the place an Australian Film of Cannes in the August 1992 issue of *Cinema Papers*, Jan Szpallin refers to the fact that I was "apparently moved" to comment in *Screenplay* that the film should have been made."

As I've already stated in the film's production, David Barker and director Alex Finney of *Redstone*, I have been concerned at unsubstantiated reports of what my supporters have said in private conversation, in Cannes about this film.

I have strong reservations about the film, and have already expressed these in my review in *Monday*. I'm quite happy to be criticised for what I've said on the record, but not for what I may or may not have said off the record. And I have NOT said the film shouldn't have been made.

Sincerely,
David Stratton

Jan Szpallin replies:

In view of David Stratton's letter, I accept his word about his position on *Screenplay* and apologise for reporting him inaccurately.

It is a small but important point to note that my statement was qualified by the phrase "apparently moved to say".

Interviewed by Stratton said on did history in Cannes about *Screenplay*. He said reminding that the comment reported in my article was attributed previously to *Screenplay* was mentioned in my presence both in Cannes and subsequently back in Australia.

Given the position of influence that Mr Stratton holds in the world of our country, my feeling was that this widely reported negative view of the film deserved to be reported and scrutinised. Indeed, I repeated the less derogatory of the comments that was quoted to me.

FFO NEWS

Christopher Lowe has been appointed Chair of the Australian Film Finance Corporation (FFC). The Minister for the Arts and Territories, Wendy Patin, announced the appointment of Lowe and other members of the board on 18 August. Patin also released the report of the review of film financing through the FFC undertaken earlier this year.

Lowe has extensive experience in the film industry and is a partner in Holding Pacific, a life insurance legal firm with substantial presence in film, media and entertainment. He has represented producers on more than 50 film and television projects and is a Director of Film Victoria. He has served on the Board of the FFC since it was established in 1985.

The new directors of the Corporation are:

President Tim Weiss, who has been involved in the production of such well-known Australian films as *Mission*, *The Big Australian Bandwagons*. Director Fred Schepers, whose forty-five film and television credits include *The Devil's Playground*, *The Court of Jimmie Blacksmith*, *Academy*, *Bel Amigo*, *The Aussie House* and *Philly*. He is now in post-production on *SP* *Smoked*.

Barrie Levy, an independent film and television producer. As *Head of Television* at the Australian Broadcasting Corporation, Levy played an important role in the production of films such as *SP* and *Come in Spinner*. More recently, he produced the first series, *Children of the Dragon*.

John Morris, the Chief Executive Officer of the FFC. He has also been appointed a director. As the currently participating in an advisory capacity in the Board's deliberations, the Government believes it is appropriate to nominate his able in this way. It is normal practice for chair and vice chair of the Commission to be members of their respective boards. Patin.

The appointment of the directors who are on the film industry was among a series of recent appointments of the review of the Corporation. These appointments will ensure the necessary balance of skills on the Board.

Patin said the main outcome of the FFC review was this year's Budget increase of \$41.5 million for the Corporation in 1992-93.

This is significantly higher than the previous forecast of \$35 million for this year and demonstrates the Government's recognition of the vital cultural role of the industry. Total funding for the Government's film programme this year is more than \$166 million.

Patin said the Government has also approved forward estimates for \$67m, \$54m and \$50m in the following years.

This compares very well with the \$55m for a 1992-93 forecast in the forward estimates.

The funding announced in the Budget is a major milestone for the film industry. The Government's support while reducing that time will raise the bar, together with greater sector participation and the FFC's earnings from the films in which it invests, undertake viable production levels.

Morris said:

The FFC is delighted that the Government has shown its strong support for the film and television industry by providing \$41.5 million to the Corporation for investment in Australian film production.

He also welcomed the Government's forward commitment of funds which will enable us to plan ahead with certainty for four years. This is essential for a commercially based film industry which can take two or three years to develop film projects.

Morris said that the decision to plan ahead for funding over the next four years was consistent with the Government's approach and direction to the FFC to develop an industry which will become increasingly less reliant on Government funds.

The Government's forward commitment with its share owned from the FFC's previous investments in films will ensure that the industry can go on producing a diverse range of culturally relevant feature films, television mini-series and children's programmes and documentaries.

Morris said he was pleased that the budget allocated for the industry through the FFC would also enable the FFC's Film Fund to be altered. "The Fourth Film Fund will seek to have a mixture of budgets between \$2.5 million and \$2.5 million with a wide spread up to four projects", he said.

Morris noted that further details of the Fund, including the opening date for applications would be announced shortly. Patin.

The FFO reviewed that as well as supporting a vital cultural industry, the Corporation was meeting its broader targets to demonstrate economic circumstances. I congratulate the Corporation on this achievement.

At the same time, there will always be room for dialogue with any new organisation. The review identified a number of reforms needed by the FFC, particularly the nature of its relationship with the industry.

The FFC has already taken a number of steps to improve its relationship with the industry. For example, it has offered regular meetings with the key industry groups and now publishes a quarterly newsletter.

The Minister paid tribute to the work of the former Chair of the FFC, Jim Spigelman OBE and to the retiring director, Jack Thompson and Pam Brown.

Carlos Saurà

LEONOR GOULTHORPE

Carlos Saurà's latest film, *Sevillanas*, is a rather short (88 mins) but fitting homage to the ancient tradition of the flamenco art of dance, music and song which originated in Seville. But it wasn't by coincidence that the opening night of this musical coincided with that of the Apol 11, when explorers from all over Spain and the world joined the Apollo hypercoasting during several days and from dusk to dawn the dance which is the subject of Saurà's film.

Gala in bright regional dresses and carrying armfuls of carnations waited for the famous director's arrival and that of his cast, in the foyer of "EXPO CIVILMA", an open-air venue with a 1,000 seater capacity and glass roofing in steel, built specially for the Universal Exhibition. There were also hundreds of tourists and admirers of the popular flamenco eager to see his twenty-second film.

The opening night was considered "an historical event" by performers, media and public alike, not only because of the coincidence in dates, but also because the occasion was an anniversary of what is seen as two separate spheres: the popular/traditional of flamenco dance and the somewhat initial modernisation/technological that rightly or wrongly EXPO has come to represent.

In reality, this is not so clear-cut as EXPO has also served as a local and regional for many high-standard artistic and cultural events, out of which *Sevillanas* is certainly one. On the other hand, however, as a "live tradition", has evolved from its prime roots (level to more modern and modernisation) retaining a balance which, in its many styles, can be both popular and elegant.

This, Saurà, a well-known and respected filmmaker in Spain and overseas, and self-proclaimed lover of flamenco, set out to demonstrate of the *Sevillanas*, the most popular dance in this tradition. At a press conference before the screening, Saurà said that the *Sevillanas*, the Andalusian regional dance, "was popular in the true sense of the word, because, unlike dances from other regions of Spain it is a people dance much more often than it is a tourist presentation or occasion".

The film shows the history of the dance accompanied with an older couple at the Apol 11 celebration, performing a happy and light, yet graceful version of the *Sevillanas*, representing the more popular, folkloric form and continues to show the development of the dance. We see, among others, the intense and fiery variations influenced by gypsy traditions, a people who, together with an amazing capacity to express joy, are dominated through flamenco the anger and despair of a race which has suffered many persecutions and continues to be marginalised.

In spite of its variations, the *Sevillanas* has come to represent the very essence of Andalusian identity. That Saurà was able to capture and the audience recognised it with



CARLOS SAURÀ WITH HIS OFFICIAL DIRECTOR, MANUEL SANJAUME AND PART OF HIS CAST.

spontaneous applause and shouts of "¡olé!" throughout the film. It was a magical night, the carnival air filled with the spirit of carnations which everyone carried, sitting under a perfectly clear sky, and, yes, there was a moon. But to all this we have to add the special magic which Saurà gives to his creations and evokes in films such as *Chico Guzmán* (To Have a View) (1975), *Doctor de Sangre* (Blood Wedding) (1987), *Can-Can* (1988), et al. How too the stylistic way in which this cinema explores the movements of the dancers, the contrast of colour, the expression of themselves and love, creates a spectacle of great aesthetic quality.

An unforgettable sequence of those in whose Lola Flores dances in most of several interview reflects seeking to engage in a separate dance of its own. This artist, speaking of Saurà's brilliance as a director, said that "even the way he arranges the lights in his productions". Indeed, the lighting is an important element in the film as it emphasises changes in sequence, giving a temporal dimension and also particular aspects of the dances, creating contrasts against a richly white and plain background which has become an emblem of Saurà's style.

There are other treats in the film apart from the visual, such as outstanding music by guitarists Plácido Domingo, Manuel Sánchez and Camarón de la Isla, plus a collection of the best singers and dancers that a budget of several million pesetas can put together.

Manolo Sanjaume, who is also musical director, said that Saurà had avoided superficiality in search of the true art of the *Sevillanas*. It is also apparent in the film that Saurà has applied his own artistic flair, after consultation, amongst other the different styles of the dance, to portray it justly, as the most widespread flamenco dance and one whose practice extends well beyond Andalusia to the rest of Spain and to other corners of the world.

After the screening, there was a taste of the warm hospitality of Andalusians at its Pavilion where Lola Flores regaled those present with a further demonstration of the dance which brought grace and colour to EXPO '92.

AUSTRALIAN FILM FINANCE CORPORATION DECISIONS

18 June

TELEVISION

BLACK RIVER (58 minutes) Lucas Productions. Producers: Kevin Lucas, Arne Whittehead. Director: Kevin Lucas. Writers: Andrew Schaffa (producer), Julianne Schultz (screen), Kevin Lucas (adaptation). *Black River* is about black studies in sociology, set in outback Australia. Based on the award-winning script with music composed by the Melbourne Opera Company and the Sydney Group, and featuring Aboriginal singer-performer Marjorie Eborah. *Black River* will be released during the United Nations International Year of Indigenous Peoples in 1993.

DOCUMENTARIES

RAYMOND AND THE JOYS OF THE WOMEN (TV hour) Studio Pictures and Pinewood Pictures. Producers: Andrew Ogilvie. Producers of *Clifford*. Director: Francis de Chazal. Scriptwriter: Franco de Chazal. *West Australian singer-songwriter Rayfield Murray sets out to document the folk music of the older generation of Italian immigrants who came to Australia in the 1930s. Inspired by the songs her grandmother used to sing, Rayfield has written a story called "The Joys of the Woman" which is the basis of the film.*

THE LIFE OF A WOMAN (TV hour) Maylan. Producers: Gertie Hesse. Director: Gertie Hesse. Director: Gertie Hesse. *The film is about her life and the people who were there.*

MINISERIES

DIRTY MIND (24 x 24 mins) Yoram Gross Film Studio. Executive producers: Yoram Gross, Tim Brooke-Hunt. Producer: Yoram Gross. Director: Yoram Gross. Scriptwriters: John Palmer, Yoram Gross. *Two mid-series tales: the story of Dirty Mind and the family building their village community after a displacement by humans. The main characters, like Dirty Mind and Mrs Kool, are taken directly from the original Dirty Mind children's stories.*

Since the April meeting the PFC also entered into copyright negotiations with the producers on this project.

MINISERIES

STARF (3 x 1 TV hour) BBC-Cascade. Ash Productions in association with the Australian Broadcasting Corporation. Executive producer: Michael Whiting (UK). All Pels (UK). Producer: Michael Whiting (UK). Co-producers: David Parker, Timothy White (Australia). Associate producer: Eve Ash (Australia). Director: David Parker. Scriptwriter: Ian Elliot. An Australian thriller based on Ellen's million-selling novel about a corrupt consortium of wealthy business entrepreneurs who plan to use the resources of the corporation with toxic waste.



The
Last
of Ch



After

two films made overseas -

Mrs Soffel and *Four Within* -

Gillian Armstrong is back harbour-side

with *The Last Days of Chez Nous*.

Based on a screenplay by novelist Helen Garner, *THE LAST DAYS OF CHEZ NOUS* tells of the complex lives of those living in a hectic Sydney household.

Beth (Lisa Harrow), a writer, invites her sister, Vicki (Kerry Fox), to move in and join her husband, JP (Bruno Ganz), a lodger, Tim (Kiri Paramore), and Beth's daughter from a previous marriage, Annie (Miranda Otto). Is this the final straw? Could it be the last days of "chez nous"?

GILLIAN ARMSTRONG
INTERVIEWED BY RAFFAELLA CAPUTO

Days

chez Nous

WITH LISA HARROW, KERRY FOX, BRUNO GANZ, KIRI PARAMORE, MIRANDA OTTO
DURING THE MAKING OF THE LAST DAYS OF CHEZ NOUS,
GILLIAN ARMSTRONG WAS IN SYDNEY, AUSTRALIA, AND THE
FILM WAS SHOT IN SYDNEY, AUSTRALIA.

Gillian Armstrong



Your career is dotted with low- and big-budget features and documentaries. The unusual aspect of this for an Australian director who has made films in the U.S. is the consistent alternation between these modes of filmmaking.

I suppose it is unusual. It certainly has not been anything planned.

I believe the reason it happened has been my inclination for accepting any film I have really fallen in love with. If I have a passion for the script, whether it is big budget or small, that is my main motivation for making the film.

It is also a lifestyle decision. Maybe other directors are not restless, which perhaps makes a difference.

Personally, I like being here and like working with Australian crews and casts. I never wanted to not come back and I've always felt that I've actually continued to live here even when I was away. I have always considered being away more like being on location, while making a film. In bringing up two children, I've lived mostly in this country because I want them to be brought up Australian.

How did you get involved in *The Last Days of Glen Gould*?

The producer, Jan Chapman, who I have actually known for quite a long time—she has been actor-producer at the ABC—developed the screenplay with Helen Garner. She established a relationship with Helen when she approached her to write her first screenplay, which Jan produced for the ABC.

Helen came back to Jan with the idea for this project, and I believe they worked on it for a couple of years before they had a screenplay. Jan then approached me to see if I would be interested in doing it. That was just about the time I was leaving Australia to do *Five Wives* for MGM/UA.

Did you have much involvement in developing the script?

Yes. I had an initial meeting with Helen before I left, which was really just talking about the script and what she wanted to say, and discussing two areas I needed to clarify in my mind. At that point, we decided not to work on it between two countries, but to wait until I came back.

When I returned, we had an intensive time together, working with Jan as well. Jan always felt very strongly about the script, and Helen worked very hard. It was a very productive time, one of those situations where we were all really in tune with each other.

Helen was really fabulous to work with. If anything, you sometimes had to hold her back. We would have to say, "No, no, we are just asking, don't just cut it or whatever." Helen probably did another two drafts after that point, and then we did final polishing in rehearsal.

You have done three major films—*My Brilliant Career*, *Highlands and Lowlands*—where the strength of the film as drawn from a creative combination of producer, director and writer. Do you think you always work best in that collaborative fashion?

Yes. And I've also worked in that collaborative way with Stephen Melman and David Elitch on *Star 80*, Scott Rudin and Ben Neuman on *Mr. Soggy*, and Miles Neale, Lauren Lloyd and Cyntha Cider on *Five Wives*, which was first called "Little Havana."

I work very closely with writers and I've actually ended up being close friends with them because it becomes such an intimate relationship. If you are really being honest with the material, it is such a deep thing. You are talking about what your beliefs are, what you care about in human beings, and care about in what you are seeing and trying on the screen. I actually love working on scripts with writers. I find it quite an inspiring time.

THE BOULEVARD GROUP



The Quiet Achievements

During the past four years we have undertaken the production of 12 feature films.

We have successfully sold these films to such companies as Paramount, Miramax, Disney, Skouras, American Broadcasting Corporation, Warner Brothers, RCA-Columbia, J&M Entertainment, Academy, August Entertainment, Filmstar, Hoyts and numerous theatrical, video and television sub-distributors in over 50 countries.

Our product is now screening in the United States of America, United Kingdom, Germany, Japan, Spain, Austria, Switzerland, Brazil, Argentina, Paraguay, Uruguay, Finland, Iceland, Norway, Sweden, Poland, USSR, Singapore, Andorra, New Zealand, Israel, Hungary, Chile, Columbia, Mexico, Greece, Cyprus, Belgium, Luxembourg, The Netherlands, South Africa, Turkey, Denmark, South Korea, Taiwan, Philippines, Puerto Rico, Gibraltar, Thailand, Portugal, Venezuela, Malaysia, Panama, Peru, Yugoslavia, Hong Kong, Canada and, of course, Australia.

Film Festivals from London to Cairo, Berlin to Washington, Quebec to Essen have applauded our productions. We have been honoured with International and local awards, including 11 nominations and 3 major Australian Film Institute awards.

We have provided employment for over 1000 crew members, 1000 cast members, 3000 extras, 200 musicians and 3000 suppliers.

Major Australian and international recording artists such as John Farnham, Randy Newman, Tom Waits, Stephen Cummings, The Cars, Wendy Matthews, Dan Hill, Renee Geyer, Marc Jordan, Beab Birtles, Kim Gynell, Guy Pearce, Venetta Fields, John Waters, John Paul Young, Ollie Olsen, Warren Zevon, Richie Havens and Bill Miller have participated on our soundtrack albums. Boulevard soundtracks are distributed worldwide through such companies as Festival Records and Sony Music.

Our Head Office may be in Melbourne, but our market is the world.

P.S. Forgive us, we normally don't like to blow our own trumpet.

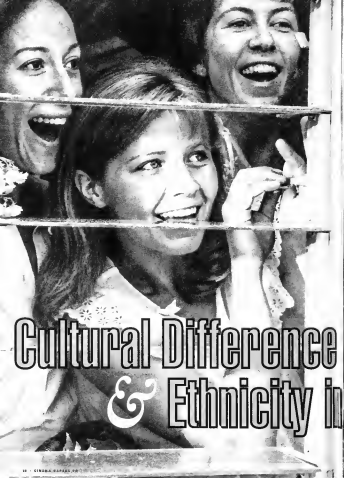
Melbourne 110-114 Enrol Street, North Melbourne Vic 3051

Phone: 61 3 329 2399 Fax: 61 3 328 3762

Sydney 14 Moore Park Road, Centennial Park NSW 2080

Phone: 61 2 332 4900 Fax: 61 2 361 5761

The Boulevard Group From Down Under To All Over.



Cultural Difference & Ethnicity in



An anyone interested in examining Australian cinema in terms of cultural difference, ethnicity and migrants faces a multitude of intricate aesthetic, hermeneutic and historiographical issues that have been barely made visible in the relevant critical literature.

There is also a temptation to transfer (in an unproblematic manner) some of the more familiar concepts of postmodernism and post-colonial theory to the study of the pertinent Australian films in the hope that the post-structuralist agendas and theoretical perspectives will prove sensitive to an adequate and subtle treatment of cultural "otherness".

To discuss Australian cinematic representations of non-Anglo-Celtic migrant groups, their cultures and languages, one is obliged to do so in a hesitant, speculative manner, evoking the extremely conditional character of such a relatively uncharted theoretical venture. This is especially so when dealing with "European" and "Asian" minority groups, and their settlement in Australia since the arrival of the First Fleet.

However, "European" and "Asian" are terms which are too loosely used and too imprecise. There are in need of deconstruction as they conceal the children's behaviour and cultural differences of minority individuals who are conventionally lumped together in essentialist generic positions.

Thus, when we are looking at multicultural cinema, to what films, textual practices and problematics are we actually referring? Films made by filmmakers of a non-Anglo-Celtic background? Films made by filmmakers who were born overseas? Do we also include films made by filmmakers who do come from an Anglo-Celtic background? And what kinds of films do we select here: emotional, educational and documentary films? Narrative features and shorts? Avant-garde/experimental films?

Let us for the moment, then, probe the (allusive) spectra of representations representing landscapes, migrants and acrotopias, in all the above-mentioned categories of Australian cinema, which I believe constitute the appropriate topography of cinematic concern for our inquiry. What we are required to do is to read the relevant films as cultural difference. That is, we are looking at cultural

n Australian Cinema

JOHN CONOMOS



difference in terms of class, gender, race and postcoloniality. It also means reading cultural difference in terms of identity, migration, pleasure and landscape. In total analysis central to my fundamental examination of the post-war migration experience in Australian cinema!

Thus, in a post-colonial society like ours, we need to analyse our cinema films, not merely outside the cultural and ethnic antecedents of race, class, religion, habits, mores and values of Australians who have been for a long time misrepresented. The question we are obliged to negotiate is: How do we re-read the familiar canon and the least-celebrated films in relation to these complex issues? This includes not only the many films which are defined by their pervasive Anglo-Australian monoculturalism (the list is endless), but also films which are notable for their progressive themes and codes sensitive to the demands of minorities.

The latter includes such critical works as Henry Wein's ground-breaking *Kissin' Smokin'* (1948) – a film that emboldens many thoughtful observations about the migrant experience in 1940s-century colonial Australia in the context of a Republican discourse – the domesticated documentary short *Double Female* (1960), representing the excessive hostility shown by Australians to non-English migrants, and the lyrical horror usage and sound configurations of *The Case of the Cat* (Hugh Mclennan, 1968), where migrant cane cutters are illustrated as hard-working people crucial to Australia's post-war "nation-building" drive.¹⁰ All three films provide a stark contrast to the xenophobic rhetoric evidenced in the "swart-God" commentary in the 1947 documentary, *Land of the People*. A film can be made of many more during that epoch which argued for closer "purer" cultural and colonial links between England and Australia.

One should not overlook Ron Maslyn Williams' retrospective influence on transatlantic discourse in *Melanesia-Neples* (1982), which focuses on two displaced Indonesian refugees who are taken to separate German labour camps and then are re-united in a refugee camp undergoing a long process of resettlement in Australia. Both experience despair and loneliness, and the Katharine conditions of being interrogated by immigration officers and exhaustively examined by medical officers.

The harshness of the couple's world is aptly mirrored in two extraordinary photographs (found in Catherine Parrish's book *Germany*, 1988) taken by a concealed camera at Aroling in Germany in 1948 showing a young couple (just like Mildred and Stanley) being interviewed by officers of the Australian Department of Immigration, media and the elderly lady being interviewed as part of her medical examination.¹²

The paragonic morality of these basic questions, of being viewed as a harmful immigrant to Australia in the 1960s and 70s.

standard discourses of Australian cinema (at best), or rejection in the sense of being even acknowledged at all, suggests what contemporary post-structuralist thought has to say about the fictionality involved in constructing (film) history.

Indeed, etymologically speaking, the *Australian Green* regarded history as storytelling. So, as the remarkable films of Marguerite's, such as his 1993 work, *Ninety-Nine Per Cent* – a film significant on many conceptual, cultural and stylistic levels – we already see the articulation of the filmmaker's desire (film begun in 1983 with *The Centaur*) to create a counter-cinema of post-colonial cinema and heterogeneous textual strategies.

Ninety-Nine Per Cent is a work that poses many interesting questions about displacement, identity and migration. Its witty black humour and sharp observations about a migrant widower searching for a wife to look after his young son has much to offer about the protagonist's discentred subjectivity situated in his urban cultural setting. We witness many misadventures and reverses that he experiences as he encounters (time and again) Anglo-Celtic colonialism.

Specifically, the fundamental value of a film like *Ninety-Nine Per Cent* is that it typifies (like other select examples of multicultural cinema) a healthy, reciprocal response to orthodoxy and dogma; it represents an incisive critique of the narrow-mindedness of monoculturalism articulated from the use of multiplicity or contra-puntal existence.

What has been said about Marguerite's work also holds (in the broader sense of the term) for Ruyshah's showcasing of numerous of Turkish migrants living in Sydney's *Akmerkez* (1973) and *The Golden Cage* (1975). Ruyshah's primary aesthetic and stylistic configurations centre on the shattering and marginal conflict her subjects experience because of their belated identity in post-colonial Australia. The director's bold and tragic thematic outlook signifies a radical questioning of the underlying current and homogeneous basic assumptions and values about cultural difference as represented in Australian cinema till then.

Central to both filmmakers' work is their key focus on the cross-cultural tensions encountered in the post-war migration experience and the related emphasis that the stereotypical beliefs of Anglo-Celtic monoculturalism are structured on the idea (as the Turkish *Mishah*) that the coloniser 'discovered, with much reluctance, he is just another among others'.¹⁰

What needs to be appreciated is that this essay is being written with the objective of opening up new spaces of critical possibility, in addressing some of the conceptual and textual problems and tensions that are arguably critical of the most elementary analysis of this topic. It is a tricky terrain of cultural, discursive and theoretical considerations (that are intricately intertwined with each other) to negotiate, one that beholds the inquirer in problematisation his own theoretical activity in someone who does not stand outside of his culture, space and society. One is constantly faced when discussing multicultural cinema with the realisation that postmodern theory itself, with its globalising characteristics (construing reality from Eurocentric notions), can be insensitive to the cultural, historical and textual characteristics of binational inequality and migration. In its own way, postmodern theory has its own master narratives written and imposed from the centre, thereby colonising the marginal.

How does one theorise adequately the cinematic representations of non-Anglo-Celtic minority groups and migration in general without resorting to subjective, reductive simplification? For instance, seeing all post-war migrants as "cannon fodder" for Australia's industrialisation path in the 1950s or ignoring the extensive cultural differences between minority groups themselves?

Another pressing question that needs attention is: How can we speak of the multicultural plural without being critically aware of the many class, psychological and social tensions that exist within minority groups – migrants from the same ethnic category competi-



ing amongst themselves, etc? Caplan *Speak* cautions us that not everything can be conveniently classified as "Black against White, as there is Black against Black, Brown against Brown, and so on."¹¹

Then there is the central problematic of finding a critical vocabulary capable enough to convey the elaborate cultural, historical and sociological features of what is more like a migrant under in a country which has over the years shifted its immigration policy from one of assimilation, where the new arrived is defined rather narrowly and homogenised within the cultural and institutional discourses of monoculturalism (the migrant is constructed as 'the same' as he or her Anglo-Australian counterparts), to multiculturalism, where Australia is seen as being a culturally diverse country.



ABOVE LEFT: JENNA (JENNA THORP, *THE OVERBOARD*) A STRONG WOMAN REMINDS JIMMY (JOHN THORP) A STRONG MAN. RIGHT: JIMMY (JOHN THORP) A STRONG MAN REMINDS JIMMY (JOHN THORP) A STRONG MAN. RIGHT: JIMMY (JOHN THORP) A STRONG MAN REMINDS JIMMY (JOHN THORP) A STRONG MAN. RIGHT: JIMMY (JOHN THORP) A STRONG MAN REMINDS JIMMY (JOHN THORP) A STRONG MAN.

re. You often find films that explore multicultural themes are self-worth the disapproving and/or sceptical century. This was much the case further 1970s and early 80s. Thus, films which are concerned with the challenging task of finding new ways, new languages, to say complex things about migration are required when seeking to (in the fitting words of Salman Rushdie) "give voice to the voiceless, you've got to find a language [...] Use the wrong language and you're dumb and blind."¹

In past films, like the last two just mentioned or astonishing collaborative effort of *The Overboard* (Michael Keenan, Peter Lyons and Emma Strassman, 1984) with its powerful ly-writer voice-over, we perceive a foregrounded attempt to find new textual strategies to say these difficult things about the silent unaided stories emanating from the (in)visible marginal subject.

The films, when we map out the relevant cinematic topography depicting representations of migrants, identity and oppression, we have to be mindful of examining three representations in those films (as I indicated earlier on) that were made in the past by filmmakers from an Anglo-Celtic background as much as those from European or Asian one. The former filmmakers very worth their assumptions, subtexts and values which speak of the migration experience and demand a close textual analysis. No one has a mortgage on multicultural cinema as much as it may believe.

So we need to be conscious of a film like *Overboard* (1984) as much as *The First Wives Club* (Michael Powell, 1984), *Pauline's Story* (John, 1984), *White Australia* (Phil K. Walsh, 1984), *Angela's Ashes* (Brian McKenna) (university *White Australia*) (1984) as much as *White Australia* (1984). There are many examples that one can date upon from the past seven decades of Australian cinema, particularly the more recent examples from filmmakers who, because of their own ethnic status in post-war Australia, are able to articulate compelling images and sound configurations which try to portray cultural minority groups and their ongoing difficulties of subjection, alienation and resentment. These filmmakers include Steve Strassman, Paul Farrow, Michael Keenan, Len Mervin, Tish Tao, Monica Pellicani, Aisha Vella, Luigi Acquino, Anna Karina, Franco de Clemente and Fabrice Condamine.

There are only a few names that come readily to mind when talking about the more recent generations of filmmakers who are conscious of shaping multicultural cinema in Australia. Of course, many other cultural entrepreneurs such as SBS TV, Film Australia, ABC TV, the Office of Multicultural Affairs and the Australia Council, plus the federal and state funding agencies, are starting to become aware of the aesthetic and cultural importance of helping to shape such a cinema. Historians like Leonelli Jantzen, and practitioners such as Petro Ntsems and Anna Maria Dell'oro, and directors of photography such as Billy Alexander, are contributing their own particular way to this kind of emerging cinema.

In conclusion, as we can see, there are many critical, historical and textual problems that are raised when one is examining the way Australian cinema has depicted non-Anglo migrants for the past many odd years. It seems quite clear that these identified problems are still in need of adequate theoretical ventilation. More in the past, there appears to be a substantial gap between modern film theory, post-colonial theory and current manifestations in mainstream Australian cinema in the area of representing post-migration, identity, etc. More work is needed in the sphere of reflexive filmmaking that knows the value of not being "blind and dumb" as defined by Rushdie.

There is a resonance in *The Overboard* where Lyons' father is seen granting a tree. He is seen for a fleeting second as he looks directly at the camera. The accompanying voice-over informs the spectator that he knows that he is dying from cancer. Without sentimentalizing the situation, Lyons and his collaborators have given us one of the most haunting images in recent Australian cinema. The gaze of Lyons' father embodied as the spectators, heart and poignancy of the migrant's lot in this country as in any other. It is an image that will search you out in the quieter moments of your solitude.

1. The term "multicultural cinema" is a problematic one in that it can incorporate films which exclude migrants to discuss multiculturalism, including and excluding terms. Nevertheless, given this main qualification and used a more subsidiary term is constructed. I shall use the phrase used. 2. The term "nation building" belongs to Albert Memmi. See his essay, "Nation Building: The Post-War Decade in Australia (1946-1955)", in *Continuum*, vol. 1, no. 1, 1987, pp. 77-79.

3. Cf. Catherine Jones, a valuable oral history on post-war immigration (Melbourne: Allen & Unwin, Sydney, 1988).

4. *Salman Rushdie questions George Galloway's Katrina G. Longley (ed.), Working Class, Sydney, Allen & Unwin, 1992, p. 10. I am indebted to many of the arguments put forth by a number of different authors on multiculturalism, etc.*

5. *Trish McKee's quote is cited in Catherine G. Longley's article "With World" in Galloway and Longley, (ed.) p. 11.*

6. For *Silence* (1990) see Longley, (ed.) p. 11.

7. For a detailed characterisation of the ABC and socialisation power (which Elizabeth Jacka, "The Australian Film Film 1: The ABC Cinema and the Social Realism Film in the 80s" in Part 1 of *Screen Cinema* and Elizabeth Jacka (ed.), *The Imaginary Australia*, APTIS Publications North Ryde, 1988, pp. 58-67.

8. Jan Siskin, *Act*, Sydney, Allen & Unwin, 1988, p. 2.

9. Paul Carter, "Lines of Communication: Migrating as the migrant (multiculturalism)" in Galloway and Longley, (ed.), pp. 1-11.

10. Salman Rushdie, "Squiggle (How the Score)" in *Kalima*, Mervin (ed.), *Black Film Black Cinema*, RSC, Document 1, London, 1988, p. 18. See also Stuart Hall's reply to Rushdie on p. 17.



Giorgio

Mangi

"When the world produces an artist who is capable of transferring to the screen a new conception in photography, the least the film industry can do is to render him recognition."

INTERNATIONAL PHOTO GALLERY, LOS ANGELES
OCTOBER 1968 (NO. 3)

Greggio Mangiameli is one of the forgotten directors of the Australian cinema. In the 1950s and 1960s, at a time when the Australian film industry was near moribund, Mangiameli wrote, financed and directed several short and long features, including *A Contratto* (*The Contract*, 1953), *The Spug* (1961), *Ninety Nine Per Cent* (1963), *Clay* (1965) and *Beyond Reason* (1970).

Despite Mangiameli's pioneering efforts, he was completely bypassed by the 1970s and '80s renaissance. Even film historians have managed to overlook the fact that *Clay* was the first Australian film to be selected for Competition at Cannes (see box).

The two qualities which most typify Mangiameli's work are the photographic style (Mangiameli was a highly regarded still photographer) and his concern for migrant issues. The latter is not surprising as Mangiameli was a migrant himself.

Born in Italy in 1926, Mangiameli studied Fine Arts and Cinema in Catania, Sicily, Film Technique at the Politecnico Scientifico, Rome, and Journalism in the Faculty of Journalism "Pro-Deo", University of Rome. He emigrated to Australia in 1962, and in 1967 became a naturalized citizen.

Mangiameli set up a photographic studio in Rathdowns Street, Carlton. It also doubled as his film studio.

In this interview, Mangiameli begins by describing his first Australian feature

INTERVIEW BY GRAEME CUTTS

ameli



Mangiamiele



WITH THE MONTAGE & THE APPREHENSION BY JACQUES FALLOUX, WHICH WAS FIRST BY MANGLIARÉ, SELVÉ, PASTOR, MARINO, CAPPUCCINI, AND GIOVANNI STUPE, WHO BELONGED TO MANGLIARÉ'S A DIFFERENT GROUP, AND THE PRESENCE OF OTHER GROUPS: GIOVANNI STUPE, MANGLIARÉ, MARINO, CAPPUCCINI, GIOVANNI STUPE, AND THE OTHERS.

"Giorgia Mangiamiele has painted in her visual poems the story of an impossible love."

Le Cinématographe Français, Paris, 20 May 1963

Was anybody else interested in it?

Well, there was a chance to have the film distributed by an Englishman straight after Cannes. However, *Gleyad* been invited to the Edinburgh Film Festival, so after that it would be available. Unfortunately, there was some sort of a mix up at Australia House, where it was sent after Edinburgh. The film could not be found, and the film was not available in time. And that was the end of that.

While there, I was offered a job with Pathé in France, but because I had family and friends and, I thought, a possible future in Australia, I turned down the offer.

"Mangiamiele is one of the world's master craftsmen in the art of film, a man who really knows how to use the camera to tell a story and whose photography is a joy."

The Australian, 15 December 1964

You came back to Australia in 1965. What happened then?

I tried to get contacts, to sell my work, myself, my ideas. *Gleyad* was shown in the Melbourne and Sydney Film Festivals. But nobody was particularly interested. Although the ABC did buy and show it, this was due largely to Senator Hanson, who had been in the first



screening at The Palace.

Gleyad is based on composition, showing the thoughts and the story cinematographically. In film there's a timing everything has to be just right. *Gleyad* is a visual film. There are only twenty lines of dialogue in it. The composition, the movements of the people, make an impact. The light was like sound itself, creating a mood. I really put my heart into it.

Everyone doesn't dream at some point. You see, I wanted *Gleyad* to go into an important festival. I thought of Venice, but Venice had just closed, and Cannes was still open. Only a few films from Australia have ever been accepted at Cannes. I was the very first one. I opened the door for the others.

"By all accounts *Gleyad* is a film of singular visual beauty."

The Australian, 28 April 1966

"...but there is poetry in the treatment, tact and sensitivity in the direction."

The Australian, 18 June 1966 (in a report from Cannes).

You came back and started making another film?

Yes, *Beyond Reason* (1970). It's a film I like very much. It's not like *Gleyad* it's more verbal. It is a psychological situation where people are confined with the possibility of massive danger from outside. There are three doctors and the rest are mental patients. So there's a situation of danger.

It was distributed by Columbia. Nothing came off initially. It was shown a few times, but nothing was done.

After that you went to New Guinea in 1966.



Giorgio Mangiameme

You made five films for the PNG Office of Information. I was in contact with Sonare and all the intellimarks there. I had a PNG cameraman who had trained in Australia.

First made a film about the silkworms, PNG joins the SR Authority, because they wanted to develop a silkworm industry. They were surprised when they first saw the film because I successfully used extreme close-ups of the worms creating the silk.

Another was about crocodiles called *The Goring Crocodile*. I was here to actually look for my subject I wanted. I just had to preserve

CLAY AND CANNES



Film historians have traditionally stated that the first Australian film selected for Competition at Cannes was Fred Schepfer's *The Clont of James Macdonald* in 1958. In fact, Giorgio Mangiameme's *Clayman* is the first, having been selected in 1965 (the France version of 20 features shown from 19 countries).

When the Cannes Festival began in 1946, all films were shown as part of the Competition. As Cannes historian Carl Bruchamp and Henri Béhar write, "Candidates were asked to submit feature-length films in proportion to their total production [...]. Exemptions were extended from the government of France to the appropriate governments/agencies in other countries."¹

Australia did not have things any where near together in the 1960s, so Mangiameme had to go it alone.

In 1972, the rules changed and films were no longer nominated by countries (though a misunderstanding still exists among some sections of the press that the AFC selects Australian films for Cannes). In 1988, films no longer were even listed by country. All nationalistic borders had been dissolved, though there is still a hint on the number of French films in Competition.

After the pioneering success of *Clay* in 1965 came Ted Rothwell's *White in Pajamas* in 1971 (shown under the title *Out Back*). Though most local critics have somewhat illogically refused to call this an Australian film, Cannes showed it as the official Australian film in Competition. There, of course, came *The Clont of James Macdonald*.

Now time film historians and media publications, including *Cannes Papers*, acknowledged *Clay* its rightful place in Australian cinema history. S.M.

GIORGIO MANGIAMEME WAS BORN IN CLAY. THE FIRST AUSTRALIAN FILM TO BE SELECTED FOR COMPETITION AT CANNES. AND HIS HUSBAND AT CANNES IN 1965. THE TRAINER SHOWS HIS THE LAST.

my eye.

Then there was *Loving Maureen*, and *South People Festival of Asia*. All of these were documentaries. Finally, there was *Sages*, a feature film in Pajama.

I was in PNG for three years. The contract finished, and I wanted to go back to Australia to see if the situation was different.



GIORGIO MANGIAMEME AND HIS HUSBAND AT CANNES IN 1965.

You came back to Australia in 1972. In the twenty years since then, what have you been doing?

I have been without work most of the time.

What about the Australian Film Commission and Film Victoria? Have you tried to get funding from them?

Of course I've tried. But they consistently reject my projects. My conviction is I have been discriminated against. Thirty years of it, and all this started because of Cannes. Things were fine when I made the little film *The Spig*, but as soon as I started something bigger, discrimination started to act on. It may sound a little bit strange, and it would sound strange to me also if a body's happened to me. I ignore beautiful stories, stories which I believe in. And they reject them. Stories that take time and effort to write!

Have you got a script that you are trying to fund?

Yes. *Baragwan*, it has been or is being proposed by Film Victoria and the Australian Film Commission.

1. In *Australian Film 1968-1977: A Guide to Feature Film Production* (Clarendon University Press in association with The Australian Film Institute, Melbourne: 1980). Andrew Pike and Ross Cooper list 18 features from 1946 to 1955. Several of these were overseas-financed films made by foreign directors. *The Clont* is not included.

2. The full jury was Andre Manassis (Hungary President), Oskar de Hovalland (Austria President), Max Aich, Michel Antonin, Ben Hoverson-Godfrey Lombardi, François Richchard, Alain Robbe-Grillet, Constant Milioukovich, Suzanne, Edmond Tremblay, Jerry Tompkins. The Palace d'Or went to Richard Lester's *The Knave*. And Marie-Claire, the Special Jury Prize to Marina Katsouraki's *Knowledge and Sex* Director to Lina Gerdler for *Passion Spectator* (*The Film of the Hungry*).

3. Ed. The damage the cultural change had on some Australian filmmakers' interests much greater than being rendered invisible. Mangiameme is not alone in having received international recognition only to return to Australia and be refused. To give a recent and partly personal example, in 1988, as Australian filmmaker, I was invited to appear at Cannes. Of these, according to all the major polls, *Sweet Dreams* did very well with the critics. Jay Campion, Bill Bennett and chairman. On their return to Australia, all three approached the AFC for script development. All three were rejected. Campion, who had just won the Palace d'Or for *Not About Not*, was turned down for *Smile*. These scripts chosen as preference, submitted by filmmakers who had received no international recognition, have mostly not been made.

4. Carl Bruchamp and Henri Béhar, *Wolfgang on the Beach: The Inside Story of the Cannes Film Festival*, Munich: New York, 1992, p. 88.

!

**SUBSCRIBE
TO CINEMA PAPERS NOW
FOR A CHANCE TO**

WIN A CONTEMPORARY VIDEO VISIONS VIDEO

**SEE SUBSCRIPTION INSERT
CENTRE PAGES**

ART & TECHNOLOGY OF MAKE-UP

INCORPORATING THESE ARTS BASED ON CRAFTS & TV'S TO BE HELD FOR THE
NEXT SEVERAL YEARS IN THE ARTS AND CRAFTS CENTRE

**One or two year full-time courses in
Theatrical Arts**

YEAR ONE

All aspects of make-up
Art class (designs, layout presentation)
Sculpture class / special effects
Theatrical hair styling

YEAR TWO

Practical workshops / special effects
Theatrical hair styling (advanced)
Basic wig making

Special courses also available

Theatrical Arts Shop

Make-up • Body Makeup • Masks •
Manual for Mask Making and
Sculpture • Professional make-up
brushes • New Queen Range of
Cosmetics

For further information contact:

**Dawn Brown (MAMA, AUMA,
Principal and Founder)**

**Three Arts Make-Up Centre Pty Ltd
Cnr. Mayfield & Myrtle Streets,
Chippendale NSW 2006**

**Telephone: (02) 498 5070
Facsimile (02) 339 1800**

Completed students will also gain and graduate
students who are continuing, will maintain
the high standard in Make-up and Special
Effects for Film, Television, Theatre. High
Fashion and Airbrush have qualified related
work opportunities for make-up artists

**• Theatrical Arts
First Year Course**
Cosmetology • wigs
High Fashion Make-up
Photography, Costume • Voids

• Beauty Make-Up Course
For schools, amateur theatre or
people looking for a career in
make-up
Beauty Make-up (very school
based) (1 week only (except
Bates))

• Lecture (Seminar)
All aspects of make-up for
schools, amateur theatre and
cosmetics groups

Private organisations only
Facial prosthetics and skin
cosmetology
Specialised techniques

Guest Lecturers
Special workshops presented by
theatre, film and glamour

**Students registered with the
Department of Employment
Resources and Training, will also fall
into the national system to receive
students in the following areas:
Two Year (Diploma) Arts Graduate
(Stage 1 and 2) (Museum work)**



FREE QUARTERLY CATALOGUE OF NEW TITLES AVAILABLE

Specialising in Film, Media & TV

ELECTRIC SHADOWS BOOKSHOP

**City Walk, Akuna Street,
Boulevard Shopping Centre, Canberra City 2608
Ph: (06) 548 8020 Fax: (06) 549 1840**

OPEN SEVEN DAYS

CINEMA NOVA

**AUSTRALIA'S NEWEST ARTHOUSE CINEMA IS NOW OPEN IN THE
HEART OF MELBOURNE'S MOST COSMOPOLITAN BOULEVARD.
PLAYING AT OUR BRAND-NEW CINEMA ARE OSCAR WINNER
'MEDITERRANEAN', AND 'THE FAVOUR, THE MACH AND THE
VERY BIG FISH', DIRECTED BY AUSTRALIAN BEN LEVIN.**

380 LYGON ST, CARLTON 347 5331

KINGSGROVE LUXURY APARTMENTS

44 FITZROY STREET ST KILDA

TELEPHONE (03) 536 3000

FACSIMILE (03) 535 4871

TOLL FREE (000) 033 796

MELBOURNE AUSTRALIA

Special industry rates: \$75-135 per night, \$185-770 per week.
All apartments feature usual luxury appointments, separate livingroom/
bedroom(s), very fully equipped kitchen, full size bath/shower over
in-house laundry, sauna, spa. In-house movies, direct dial-in phones,
answering service, and facsimile on request. Full business service,
Room service lunch and dinner. Continental breakfast on request (in
apartment). 24 hour reception. High security building. We are the film
and entertainment specialists, attentive to your special needs.

PHOTO: PAULINE CHAN



The New Breed of

PAT GILLESPIE

"In the broadest sense, when people say 'ethnic', the things they associate with it are alien people, alien cultures and charity, because these people need help. In a film sense, it involves serious matters that may not be suitable for mainstream audiences. The minute you mention that you are making an ethnic film or one about ethnic issues, I notice that producers' eyes glaze over. 'It's not commercial. You better go and find government funding', they say. What I would like to do is make the boundaries less narrow. Ethnicity is part of us. We are not aliens. To do this you need to reveal a bit more about yourself, and perhaps be able to laugh at yourself and to show pain and joy and make the characters real. Everyone can relate to those emotions if they are allowed access to them."

PAULINE CHAN, FILMMAKER (HAND UP)

REXHAUSI MARANO DI GENOVA



FRANCESCO LEO DI ROMA



FRANCESCO MARINO DI MILANO



Ethnic Filmmakers



FRANCESCO MARINO DI MILANO

For some independent filmmakers, "ethnic" is merely a tool (such as a character description) or technique (such as subtitling, dual languages or use of cultural mythology) used to enhance the narrative. Narrative values and themes are universal and transcend the stylistics of a film.



WOMEN - GRABBER IN CHINA (LEFT)
LEFT WITH HER UNCLE IN CHINA
WOMEN GRABBER, THE GRABBER OF
CHINA, IN THE ARMY. THE GRABBER
LEFT WITH HER UNCLE, GRABBER IN
CHINA, AND GRABBER IN CHINA
THE GRABBER IN CHINA

In independent filmmaker circles, describing a film as "ethnic" is akin to advertising a loss of death. Bewondering, disaffected Aussie youths have been the fodder for many an Australian comedy sketch and film character, as has the brawny Aussie adventure man with a quipry sense of humour, if in *Crocodile Dundee*. But while the Aussie heroes, such as Max in *Mad Max* and Mick Dundee, have won our audiences with their values, humour and spark, their "ethnic" counterparts have usually been viewed in fairly niche terms, often cast as villains, downbeats, greasers and on the fringe. Which poses the question, How do filmmakers break away from these traditions?

Programmes like *Arripols Now* and *Ways Out of West* have utilised ethnic stereotypes in comedy, proving that "multicultural" can, in fact, entertain audiences and rise well. In some respects, these programmes have liberated cinema from some of the negative typocasting. Some filmmakers, however, believe programmes like *Arripols Now* have done more damage to the image of migrants, by portraying them as thick as two planks, mean heads and boy crazy. Others, like filmmaker Franco de Chazis (*The Artist*, *The Prisoner*), disagree, claiming it is better to expose general audiences to these stereotypes because in the long term it paves the way for acceptance and exploration of other ethnic qualities. Says De Chazis:

The fact that *Arripols Now* there will open doors in the long run. The absence of any representation is much

more damaging than representation that may be arguably stereotyped. Self-recognition is important and should never be underestimated.

The filmmakers interviewed for this article have come from various migrant backgrounds and have drawn upon their personal experiences to explore issues of racism, cultural conflicts, assimilation and migrant isolation.

Their reasons for doing so have varied. Filmmakers like Teck Tan, who has written and directed several short films, chooses audience issues as a way to explore aspects of Chinese-Australian life, find personal experiences a rich source of inspiration. Tan:

I think it is easier to write about your own culture, especially when you are starting out in the industry. While I do enjoy making films about my own culture, they're not the only films I am interested in.

In *My Tiger's Eye*, Tan explores a young Chinese boy's struggle with two different cultures, while growing up in Australia during the Vietnam era. While many of the scenes between the traditional Irish-Australian neighbours, the O'Hallorans, and the Chinese family are humorous, there is an undertone of sadness. Both cultures fail to relate, the Chinese family poorly receiving integration by trying to recreate a little China within Australia and the Irish-Australian couple being nearly homophobic. The young boy caught between both cultures, fascinated by the O'Hallorans, who feed him waders and ice-cream, and confused by his own family, who continue to preserve traditions such as eating blackened fish and boiled chicken wings. This is summed up by a line in the film, "Dad also wants the meat pie" - which is more digestible?

For some independent filmmakers, "ethnic" is merely a tool (such as character description) or technique (such as subtitling,

WOMEN GRABBER IN CHINA (LEFT) WITH HER UNCLE IN CHINA (RIGHT) WITH HER UNCLE IN CHINA





LEFT: ELIAS (JAMES WILBY) AND LENA (JESSIE BRADSHAW) IN *NEVADA STREET MURDER*. BY TOP RIGHT: TAMARA (JESSIE BRADSHAW) AND ELIAS (JAMES WILBY) IN *NEVADA STREET MURDER*. BOTTOM: MONICA (JESSIE BRADSHAW) IN *NEVADA STREET MURDER*.



that languages or use of cultural mythology) used to enhance the narrative. Narrative values and themes are universal and transcend the specifics of a film. In other words, the filmmaker considers the content first, values, of which ethnic is a component, second.

Adrian Yellin, director of *Nevada Street Murders*, says:

The big thing I try to avoid is stereotypes. You give your character an ethnic cinema that has a problem, or in this drama you get characters who precisely a problem in society, like the migrant who can't speak English or can't deal with the honest work or has a bad back and therefore can't work properly. Or you get a kid that is caught between two cultures. In other words, characters who have been formulated to solve a problem, rather than just be people in a drama for entertainment.

Yellin has actually tried to dissociate himself from the ethnic "stereotypes" prevalent in many documentaries, dramas, short films and features. He maintains that all the characters in *Nevada Street Murders* are "people first, ethnic characters second."

But out with *Nevada Street Murders* to have two different types of characters. Everyone is in a state of mind. None of the Greeks have had back problems or language problems or cultural problems. They are depicted like everybody else.

For filmmaker Monica Pellicani, exploring cultural conflicts have meant dealing with film authorities and ultimately being accepted as an ethnic filmmaker. She was discouraged by the Australian Film Television & Radio School to pursue her first film, *His Men*, which was eventually made on a shoestring budget of less than \$2,000.



The film tells the story of a Greek widow, unable to speak English, who falls down on the street and is helped by a young man of Australian ethnic background. Says Pellicani:

I wanted to make a film about losing one's identity through peer pressure and the isolation of being a migrant widow. At the time of making the film, I was accused of being country-made by some of the film school staff and I couldn't understand what the hell they were talking about.



ACTRESS TONI SUKCHIN BELIEVES IN USING SUBTILES IN A FILM "TOUGHEN THE AUSTRALIAN ANGLES TOWARDS MIGRANTS AND NATURALISED IN-ANGLO CULTURE". SUKCHIN HAS USED MIGRANT MEMORIES AND SUBTILING IN MANY OF HIS FILMS TO EXPLORE THE CONCEPT OF ETHNIC SPACE. Says Sukcin:

"I have used the Australian Angles have towards migrants and naturalised in-anglo culture". Sukcin has used migrant memories and subtitling in many of his films to explore the concept of ethnic space. Says Sukcin:

All my films have certain concerns about how one relates to the experiences of migration to Australia, and questions how young people identify with the culture of their parents.

Sell Light specifically deals with the theme of displacement, focusing on elderly migrants. *The Oropoko* explores what Sukcin describes as "memory theatre", looking at old photographs which trigger recollections of growing up. The same theme is expanded in *Johnny at Home*, a show "a" tell series of recollections and half-bred conversations.

Johnny at Home opens with a man looking at newspaper images and evokes the question: what does the spectator do or see in the images. It attempts to draw the spectator in to a view of Italian men and to locate these images with other stored images the viewer has of migration and their culture. Sukcin tries to show that Italian men are a combination of the history of the migrant and the migrant's history in Australia.

One political line filmmakers such as Tsek Tin maintain that it is ultimately the media's responsibility to break down negative ethnic stereotypes. Others like Di Chiera suggest an alternative:

The Australian Broadcasting Tribunal and the Federation of Commercial Television Stations have never really addressed the problem. We have guidelines for safety and sex. What about stereotyping? What about establishing AIT guidelines on what is Australian?

If the purpose behind ethnic cinema was to broaden the mythology of the country, then it needs to develop in a less straightforward way. ART guidelines may prove to be more restrictive than the checks that already exist, but maybe guidelines are the only way producers and film authorities come to terms with the new breed of ethnic filmmakers.

Pelizzari's next film, *Rabbit on the Moon*, attracted further resistance from the APTRS. The film poignantly deals with an Italian girl whose pet rabbit is killed and eaten by her family.

Pelizzari spoke to a number of migrants prior to making the film and discovered that they all had had a pet (his died when they were six or seven, which the family then ate). Apart from exploring the child's "revenge" (putting dies in a box), the film exposes the rift between Italian and Australian cultures demonstrated in everyday scenes such as in the schoolyard where the little girl is teased by a scrawly Aussie boy about her "funny" *nostalgia* sandwiches. Through vignettes, Pelizzari reveals the tensions that exist in each culture and evokes sympathy for the migrant family.

In *Rabbit on the Moon*, Pelizzari also explores the differences within her own Italian cultures: i.e., the differences and rivalry between Northerners and Southerners. Pelizzari was under a great deal of pressure from the APTRS to cut some scenes considered too "ethnic."

There was also a big battle with the school because no-one would fund me to subtitile the film. It wasn't until Paul Cox saw the film and wrote a letter to the director of the film school saying you must support this girl, that someone finally managed to work out who would fund the film.

Pelizzari won her director at the 1988 Australian Film Institute Awards for the film, but later discovered:

My life went downhill after that. No one would employ me. For two years I did not work and eventually I made *No No, Niente!* I started there from the style of *Rabbit on the Moon* so I could demonstrate that I had a comic range.

Motion Picture Cameras and Accessories.

Other Environmental Benefits & Savings

44-46 Tope St, South Melbourne 3205
Phone: 03/999 3922 Fax: 03/996 3566
110 King Georges Ave, Singapore 0690
Phone: 65/291 7391 Fax: 65/293 3141



VICTORIAN FILM LABORATORIES

Proudly Victorian

[illegible]

DOI: 10.1002/for

THESE RESULTS ARE IN ACCORD WITH THE FINDINGS OF OTHER STUDIES THAT HAVE SHOWN THAT THE USE OF A SINGLE-STEP PROCESS CAN BE EFFECTIVE IN REDUCING THE RISK OF INFECTION IN PATIENTS WITH A SINGLE-STEP PROCESS.

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 395–402

AUSTRALIAN FILM INDEX

A GUIDE TO AUSTRALIAN
 FILM SINCE 1900

CONSULTING EDITOR SANDRA HALL

No library or serious Australian film buff should be without this first ever index to over 1400 Australian feature films.

The main sequence is an alphabetical title listing giving full details including Director, Producer's, Chronotopography, Editor, Composer, Leading Actors, Production Company, duration, whether B&W, whether silent, year of release or production. Following the title sequence are indexes of all actors, directors, etc. with their credits, while two final indexes list the 185 novels and plays made into films in Australia and AFI Award-winners since 1970.

Foreign films produced by Australian directors are also included. Films listed date from 1950.

Published by D W Thorpe August 1982
 ISBN 0 906 126 83 0, £5.00, Pp 48

Also available from Thorpe
Bosker's Complete Video Glossary
Contemporary Dramatists
Encyclopedia of International Film Fests
International Dictionary of Film & Filmmakers
International Film Index
Modern Filmfare Guide
3-D Movies
Variety's Film Reader 1922-1992

THURSDAY

ORDER FORM

Return to D W Thorpe:
 101 Street, Port Melbourne Vic 3207
 Tel 045 1511 or fax 039 646 3891

Please send me _____ copies of the Australian Film Index
at \$25.00

Please send me _____ copies of Thorpe's Complete Catalogue (cost \$5).

Name: _____

Address: _____

☐ Please attach DR

☐ Change my ☐ Dashboard ☐ My dashboard ☐ View your dashboard

Card Number	Expiry Date
1	12/2018
2	12/2018
3	12/2018
4	12/2018
5	12/2018
6	12/2018
7	12/2018
8	12/2018
9	12/2018
10	12/2018
11	12/2018
12	12/2018
13	12/2018
14	12/2018
15	12/2018
16	12/2018
17	12/2018
18	12/2018
19	12/2018
20	12/2018
21	12/2018
22	12/2018
23	12/2018
24	12/2018
25	12/2018
26	12/2018
27	12/2018
28	12/2018
29	12/2018
30	12/2018
31	12/2018
32	12/2018
33	12/2018
34	12/2018
35	12/2018
36	12/2018
37	12/2018
38	12/2018
39	12/2018
40	12/2018
41	12/2018
42	12/2018
43	12/2018
44	12/2018
45	12/2018
46	12/2018
47	12/2018
48	12/2018
49	12/2018
50	12/2018
51	12/2018
52	12/2018
53	12/2018
54	12/2018
55	12/2018
56	12/2018
57	12/2018
58	12/2018
59	12/2018
60	12/2018
61	12/2018
62	12/2018
63	12/2018
64	12/2018
65	12/2018
66	12/2018
67	12/2018
68	12/2018
69	12/2018
70	12/2018
71	12/2018
72	12/2018
73	12/2018
74	12/2018
75	12/2018
76	12/2018
77	12/2018
78	12/2018
79	12/2018
80	12/2018
81	12/2018
82	12/2018
83	12/2018
84	12/2018
85	12/2018
86	12/2018
87	12/2018
88	12/2018
89	12/2018
90	12/2018
91	12/2018
92	12/2018
93	12/2018
94	12/2018
95	12/2018
96	12/2018
97	12/2018
98	12/2018
99	12/2018
100	12/2018

Signature _____ Date _____

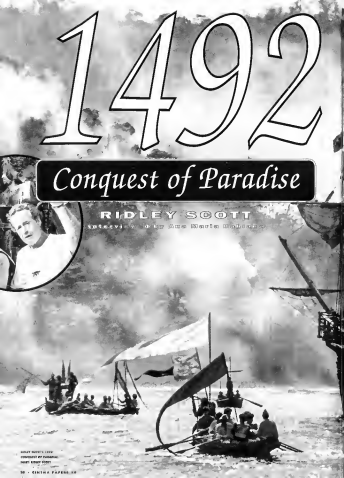
Received 10 May 2006; accepted 10 May 2006; first published online 10 May 2006

1492

Conquest of Paradise

RIDLEY SCOTT

interviewed by Ann Marie Helweg



RIDLEY SCOTT'S 1492
INSPIRED BY COLUMBUS
DRAFTS BY SCOTT



Ridley Scott

It may seem rather odd that Hollywood didn't realize what a cinematic opportunity the 500th anniversary of Columbus' arrival in America was until two independent productions virtually grabbed at each other's throats for the privilege of doing it. But that is exactly what happened back in early 1990, when the father-and-son producing duo of Ilya and Alexander Salkind (of *Superman* fame) and director Ridley Scott announced different versions of the man and his already controversial deeds.

Some barn-burning at the 1991 Cannes Film Festival, a lawsuit (instigated by the Salkinds against Scott, who they claimed was their mutual directorial choice) and some stalling in the Spanish press (divided between the two projects) followed in quick succession. The Salkinds' project, titled *Columbus: The Discovery and financed in part by the Spanish government's Fifth Centennial Commission, went on to be a much-troubled (and financially bankrupt) pop version of Columbus' travels, created very much like an exaggerated television movie.*

Scott's film, named *1492: Conquest of Paradise* to avoid further lawsuits, and supported by the Spanish Ministry of Culture, is something else. Its springboard is a carefully-researched script by French journalist Roderic Beach. While preparing a story on Spain's plan for the 500th anniversary, Beach (at that point a staff writer for the newsweekly *Le Paris*) stumbled upon a wealth of material about the visionary Genoese mariner. It wasn't what he discovered that fascinated him; rather, it was the richness of Columbus' mystery that did. "People think, 'Ah, Columbus, a legend'," Beach said to the *Los Angeles Times*. "They don't think of him as a person. But he was obviously an extraordinary person, a complex person like all of us."

Beach went on to write a piece of what would be the 1492 script, Columbus' early journey, the contextual as well as inner-life ones, as narrated by one of his illegitimate sons. Through a literary agent, the draft reached Alan Goldman, the 30-year-old president of the French film company M&E, who paid her to develop it into a full screenplay.

With Beach's script and Ridley Scott's commitment to direct, Goldman proceeded to knock on Hollywood's door, usually with no luck. A \$40 million personal price seemed utterly unpalatable to the major studios, even with the M&E's anniversary looming on the horizon. The fact that Gérard Depardieu had already attached himself to the project to play Columbus, and that the film boasted a first-class cast (Bernard Assolvi, Thierry Karpis, Angela Molina, Frank Langella and, in the eleventh hour, Sigourney Weaver as Queen Isabella of Spain), apparently didn't help.

Goldman finally financed the project by pre-selling its foreign rights, a strategy that's becoming common practice in these recession-plagued, cash-strapped times, and principal photography began in late 1991 in Seville and Granada, Spain. Thanks to the endorsement from the Ministry of Culture, Scott and his crew were able to film on such controversial locations as the Alcazar in Seville and the Convent of San Barban in Salamanca.

From there the production moved to Costa Rica, chosen after months of exhaustive scouting to portray the prime New World that Columbus encountered at the end of his journey. In Costa Rica, the cast was joined by 170 Indians from four Costa Rican tribes, and six Wapichan Indians from Colombia, assigned to play their ancestors. As Scott describes, it wasn't the tense, acrimonious



LEFT: EXAGGERATED COLUMBIAN PORTRAITING WITH THE INDIANS.
BELOW LEFT: COLUMBUS AND HIS CREW LANDS IN SPAIN.
RIGHT: COLUMBUS AT ONE OF COLUMBUS' DEBTS.
TOP: COLUMBUS AT PARADISE.



didn't encounter one might imagine, but a rich, exciting experience. Says Alejandro Mayes, the Wampanoag Indian who plays Chief Goumerson, one of the tribesmen that Columbus brought with him back to Spain, "I feel that the people we are portraying are both noble and dignified. I would have been proud to have been part of his tribe."

1492 steps clear of the recent controversy issue that has all but reversed Christopher Columbus' status as a hero of human-kind. As Scott discusses in this interview¹, his Colum has a man of his time, who should not and cannot be analyzed and judged by today's historical standards. He wasn't a glorious, idealized world = Bosch's script deals with slavery, religious persecution and the bloody expulsion of the Moors from Spain – but an era struggling to break free from ignorance, sickness and misery, in which a man like Columbus, not born into the hankering aristocracy, could, for the first time in arena, afford to have dreams of wealth and greatness. "Columbus wasn't sure where he was going to land or whether he would even land", Scott says. "What he found was an earthly Paradise which became his Hell."

What attracted you to this project, especially considering it represents such a thematic and stylistic departure from your last film, *Thelma & Louise*?

I was looking for a period film. In a way, I was returning to my first film, *The Doolins*, which had given me tremendous satisfaction – reconstructing the period and exploring period behaviour and attitudes.

My last three movies – *Someone to Watch Over Me*, *Black Rain* and *Thelma & Louise* – have all had extreme contemporary points of view. I needed new ground to break, what better than this larger-than-life character whose efforts changed the world forever?

It has often been said – even by personal 1492'ers like Ridley Scott – that Columbus, the man, is still a mystery. Was that a concern of yours while preparing for and shooting this picture? Was it necessary for you to fill in the blanks, so to speak, or did you work with the mystery itself?

Very little still exists of firsthand information – personal or otherwise – of Columbus' true nature. The script was a carefully drawn assemblage between the known facts and the "exaggerated truth". It was a matter of trying to fill in between the lines, we did not work with the mystery.

How much input did you have in the final shaping of the script?

I usually have a fair degree of input in the earlier stages of a script – formulating the direction of the story and then, at the final stages, when a lot of work is done going through the screenplay, beat by beat, line by line. I'm the one who finally has to make it. By definition of that, I am obliged to become the "devil's advocate". I need to convince myself before I can make anything.

1. The interview was conducted by Barbara on Los Angeles radio station London by submitting written questions, to which Scott later responded. Naturally, this method left that could be arranged at short notice) meant Barbara was unable to follow-up answers with new questions. In some cases, the questions have been edited to encourage flow.

SCOTT: A VIEW OF THE SPANISH COURT IN SEVILLE
WITH ALONSO PARELLA (CORTES) SURROUNDING COLUMBUS
ARRIVING ATLANTA IN 1492 (SCOTT'S FILM) SEVILLE SPANISH AND
KINGDOM OF CASTILE (SCOTT'S FILM) THE SPANISH COURT (SCOTT'S
FILM) COLUMBUS IN SEVILLE



What areas of Columbus' personality and of the sociopolitical background of his travels did you feel were paramount to your vision of his story?

Columbus' personality was formed clearly by the times he was born into, and by his travels and experiences of the following years, through his childhood and early adulthood. Clearly the socio-political background plays an enormous part in forming his character and his views, like it does to all of us today. In that respect, people don't change much; they're the product of their own environment.

How do you see "his times" and their consequences? Was Columbus, in your opinion, not only a product of his era but also a catalyst of the immense changes that were soon to come?

Columbus was one of those fortunate (or unfortunate) who are ahead of their time. Historically, they have had to pay a price for their "forward thinking." His contemporaries were Leonardo da Vinci, Michelangelo, Thomas More... all men emerging out of darkness into light, all creators of this movement toward a renaissance.

You have been quoted as not being very patient with the recent revisionist sponge that tries to blame Columbus for every single evil that befell America. Could you elaborate on your point of view regarding his historical role as displayed in your film, and your opinion on this blame-assignment campaign?

Taking into account all I have said before, it is a pointless exercise to criticize him for his methods and results in the 15th century. He was a product of his times: what was considered "normal" behavior then, "socio-political" or otherwise, cannot be judged by today's standards. He had not had the benefit of the following 500 years of "colonization", with all its brutality, so by the time we see his era have been by today's standards. Besides, we do not see much evidence of us having learned anything by our present performance, either last century or this one. If anything, it seems to be getting worse — except the world does now seem to have a humanitarian overview, so there all hope and believe something will be done; and there will be control... Will there?

Was it especially difficult finding locations for this film, considering the widespread development in Europe and the Caribbean?

It was extremely difficult to find appropriate locations which would afford me all the elements I required for Columbus' experience in the Indies. We looked limited in Mexico: the Dominican Republic, Cuba and Colombia before finally settling for Costa Rica. I was told that Costa Rica could be compared as the "Switzerland of the Middle America", a stable political society, ecologically unspoiled, with a Hispanic community and, most important, with a fairly large population of the original inhabitants, who proved invaluable in the making of the film.

You are an extremely visual director. What were your stylistic choices for the look of 1492?

"Reality"

Would you comment on the casting? What qualities does Gérard Depardieu bring to your Columbus? Was he always your first choice?

Gérard Depardieu was my first and only choice for Columbus. His natural character seems to dovetail into my perception of who

Gérard Depardieu was my first and only choice for Columbus. His natural character seems to dovetail into my perception of who Columbus may have been: a strong, physical man, driven by his emotions and instinct; a strong orator with the personality to persuade men to follow him."

Columbus may have been a strong, physical man, driven by his emotions and instinct, a strong orator with the personality to persuade men to follow him.

How was the experience of working with Indians as extras and supporting actors? Was there any special training or preparation required?

Working with the Indians from Costa Rica and Colombia who were playing individual parts was, at first, as nerve-racking for me as it was for them — communication being our biggest problem, not to mention the task of making performances from them, both as a mass group and as individuals. But what happened was thrilling. With the help of Claudia Gomer from Colombia, they became marvellously unselfish actors who never held back — ever — and portrayed some of the most authentic Indians I have seen on screen.

Were there any hard feelings considering the recent Indian protests against the 500th anniversary?

We never, even, experienced any difficulties from Indian society, only support. They were fascinated with what they were doing and seemed satisfied that they were being portrayed accurately.

Apparently, this project was a rather difficult one to finance — not only because it was necessarily costly, but also because many studios refuse the idea of "period" films. Why do you think this is so?

Historical films have always been difficult to make because of the inherent resistance to the cost and by modern audiences who seem to be more concerned with escapism than realism today — understandably. But haven't they always preferred that? After all, movie-makers essentially have a form of censorship, innuendo. But it'd be good if they can occasionally do both. *Dances with Wolves*, *Amadeus*, *Dangerous Liaisons*.

The financing of this project really did not seem to take any more time than the process that one would probably go through on a large historical project. The only difference, apart from having absolute creative control, is that, as an independent, you have to come to "watch over you" financially. So you have to be right in all "costs" throughout the production and you must "deliver" on time.

Has the 500th anniversary of Columbus's voyage helped the project in any way?

The 500th anniversary, of course, helped through backing "awareness" for this project, although last year the media surprisingly had not really taken the celebration into account as a useful promotional factor.

This film has the endorsement of the Spanish Ministry of Culture. What is the extent of this endorsement? Did it facilitate the production in any way? Was it a concern of years in terms of maintaining creative autonomy on the project?

Certainly in Spain we had enormous financial aid from the Ministry of Culture, which was planning the celebration three years ago. There was no real problem with the Ministry in terms of accuracy of the story other than minor requests. I guess we were well-embellished.



It was reported last year that you would work on a definitive director's cut of *Black Runner* for release sometime in 1992. Is this really going to happen? And, if so, what will we see?

Yes, we are re-releasing *Black Runner* in early September in America with my version of the story. I felt the released cut was over-explanatory. The Deckard (Harrison Ford) voice-over became a dominating factor. The happily ever-after ending was always silly and really worked against the nature of the "bess" — *Black Runner* is a filmmaker where the happiest endings are can hope for at least philosophical and may even leave you wondering as to the fate of the two characters — certainly a bitter-sweet ending.

What are your feelings and ideas regarding what happened to the film in the early 1980s and the re-emergence of a "director's cut" in 1992?

The film in the '80s was received with mixed feelings. Mainly, audiences were depressed by the new future that we presented (accurate or otherwise). Video and laserdisc sales proved that there was an overriding curiosity for the film, as that people were able to re-examine the film. When a director's cut was shown in L.A. in '91, the audience was terrific. The rest followed.

What will be your next project? It has been reported that you were interested in doing a film about the Brazilian Indian leader, Tupakati. Is that still in the works? Have the recent allegations against Tupakati hindered the project or changed your mind about it?

I have not decided yet. However, I am still interested in making a film about Tupakati, and he is a noble person accomplished even with Dr. Darrell Posey. The recent allegations against Tupakati have not hindered my enthusiasm for the story. It is still a story that holds a great deal of importance for me and should be told. ■

1 Tupakati has been accused of the assault, rape and battery of a young white woman in Brazil. He is scheduled to go to trial in October.

In this occasional column,
prominent industry professionals
will comment on relevant issues.

First up is Jim McElroy, one of Australia's
most successful producers.

After years of working with brother
Hal at McElroy & McElroy, Jim has decided
to go it alone. Here he indicates the
thinking behind such a move and the
concepts that will guide him
in the future.

Jim McElroy



INDEPENDENCE

I have spent five years in a corporate structure and more than twenty years in a partnership. My feelings at becoming an independent producer again are both elation and fear.

Happily, I can say that to be back as an independent producer is where I want to be. I am responsible only to myself. Now, reward for me exactly equals the effort I apply.

The professional separation from my brother is a consequence of all of this. After twenty years there is some pain, but that is only natural. I feel as though I have matured somewhat in the process.

One of the real benefits of becoming an independent is being able to work from home. Office blocks are ghastly and are likely to be so anachronous in the future. There is a distinct plus to spending more time with my wonderful wife and son. I can satisfactorily work from our country property as well. At this time it suits us to work in Sydney.

THE PAST, THE FUTURE

Having given the past twenty years of my career some analysis, two facts emerge. I was happier in the first ten and had great success. This is, of course, due largely to the fact that I was working with a wonderful director. In the first ten years, I was in a professional relationship that was very rewarding, whereas in the last ten years I did not form truly positive relationships as important to the realisation of films. I believe a successful affinity with the director is the producer's most important obligation.

My goal for the next ten years is to recapture those first great years, to form relationships with a small number of filmmakers and do what I can to see their visions realised.

I will also find themes that appeal to me. I will find people with original ideas, with whom I will work to realise a shared vision. In many ways, I feel strengthened by my departure from a corporate life. The way I am now working is very much how I used to be, back in those early days of the industry. Indeed, the industry as a whole is returning to those days, it's back to basics.

There are a few observations I want to make on this business. Some of my views may offend, but it is not intentional. It is better to be forthright and prepared to accept the consequences.

THE AUDIENCE

My convictions in this area have been growing for the past two or so years. I am no longer of the view that the U.S. is where we must succeed or indeed can succeed, except in a particular way.

Ten years ago, for a Hollywood picture the domestic market - i.e., North America - represented 80 per cent of the total market, nowadays it is 40 to 50 per cent. In ten years it will be 20 to 30 per cent. What this means is the gradual domination of the world market by the American studios.

At the same time, foreign films in the U.S. receive less and less exposure. Make no mistake, Australian films in this context are foreign. Serious audiences are being starved of good films by nebulous distributors, to a point where foreign films are simply not available to most audiences.

As the years pass, the American audience has become parochial to a shocking degree. They are fed on a diet of, often immoral, "upmarket" films that have the same recurring themes - some thing akin to what the Roman enjoyed! Christian being fed to the lions.

In many ways, Hollywood, in its obsessive chase for the almighty dollar, has become a sickening place, representing what is worst in America.

Hollywood is also responsible for damning our industry of its core, and they have been doing this at least the last ten years. Our top writers, actors and directors are not available to us. The fate of the American studio is just too strong.

Cinema is gradually emerging into two distinct forms. There is the grand event "Hollywood circus" type of film. In the future, picture theatres may be remodelled for an opening of a film. Perhaps Disney will build a series of colosseums around the globe! Then there will be the wet gallery sort of cinema, which Australia

and the rest of the world's industries still supply.

Achieving reasonable distribution remains the one major problem for our industry both in Australia and overseas.

Europe, facing the same difficulties as us in the U.S., is much more likely to accept our films. That market is expanding greatly, especially in television.

In Australian exhibition, there is an absolute monopoly in Village and Hoyts (I include Greater Union with Village) and a very small independent circuit.

In distribution, we have basically a one-stop shop in Roadshow. Hoyts' presence is not focused on Australian films. The branch offices of the majors do not have a pro-Australian stance and the smaller distributors struggle against these giants. In television, prices for movies are half what they used to be.

The answer to these problems, apart from the obvious of making commercial films, can only be lowering costs in production.

Our industry's future lies in smaller, more personal, short Laym, more Australian films. If I am not very Australian, I certainly mean films that have a different point of view or style than the "Hollywood cinema" films.

If you like, I have joined the "Milkhouse" school, but not at the risk of losing audiences in the rest of the world. Our movies must have a relevance internationally, and we must be able to benefit from the free flow of ideas and people in this global industry.

To achieve successful distribution in the U.S., there can be another approach. Given that American distributors and audiences do not have a particular desire to see our films, we should attempt success in Australia and Europe first, then carry into the U.S. As an analogy, the Americans did not invent hot dogs, hamburgers or pasta. They merely recognized the potential and produced the slicker, not necessarily better, versions and knew how to market them.

I must mention the ascendancy of video in today's world. Most of us grew up before the invention of video. We still favour theatrical exposure while forgetting that the real revenue for a picture lies in sales. Film producers with a picture looking forlorn, it may be the most commercially viable option to go direct to video. A cinema release is substantially expensive, particularly in the U.S., and is no longer the major source of revenue for a film. Video out-stripped theatrical a number of years ago.

In the not-to-distant future, video and pay television will be the only two the most significant methods of exhibition. That is not only our government has, by that time, allowed us access to it.

Most if not all countries that have film industries have public support in one way or another. It is entirely appropriate that our industry be assisted by our government. The benefits of public assistance are very tangible to see, tourism being the most obvious.

It seems to me that our attitude to the government should be even-handed, not favouring one party over the other. Both political parties have assisted the industry in many ways over the years.

The film bureaucracy have grown enormously in the past twenty years. It is a fact of life that disgruntled elements in the industry will criticize the various commissions and officers, some of it legitimate. It is important to remember that it is the filmmakers who make the films, not the organs of government. Equally, filmmakers must accept there is an automatic entitlement to public money.

The current Film Finance Corporation is one of the best of some nine bodies or boards I have dealt with since the government became involved in the industry. The current trial is positive at the FFC is appropriate, but I believe the board should show less preoccupation with the U.S., for the reasons outlined above.

Actors Equity is, of course, the major union in the industry. With this amalgamation recently, I just hope that it is a process in the future. In one sense, Equity is in essence driven everything they

have won. It is a well-functioning, bright and dedicated organization. It is because the executive is so together that they have had so much success.

I believe passionately in the free exchange of ideas and people, and submit that the executive hard-line stance on representations belongs in another era.

With the global communications revolution of the past ten years, the barricade driving cinema are down. We are Yugoslavians and other countries aggressive attempts to re-visit these barricades. At our level, we should not. European nationalism can be a very sinister force.

Some of our actors and actresses, whom themselves are working in other countries, are shrill in their protests against imperialism. These are performances in hypocrisy, at an "Usor"-winning level.

What I am about to say is a generalisation. However, I believe it is true of a number of agents. I think down to an issue of an "independent" syndrome.

Agents here seem to take a narrow view of maximizing their clients' interests with others as to rights in the wider interests of the picture. In saying this, I am not advocating that agents become "thickies", rather that they should widen their thinking.

In the literary agent area, with notable exceptions, this is particularly true. For example, the notion that an author or writer is worth a fixed percentage of a budget is inappropriate in the majority of cases. It is a fact of life that some writers just happen to be better than others.

The Hollywood system, in this regard, is better. In any negotiation, the fees earned, and the success or otherwise of the writers' previous film or book, set the market test. Adjustments are then made to take account of the proposed budget for the picture. Surely that is the commercial basis for a negotiation.

I have wondered over the years why there seems to be no knowledge of, or interest in, the concept of packaging.

As I have indicated earlier, I am no big fan of Hollywood or its practices. Agents in America are as responsible as most others for these practices and have no excuse of power. What they do bring, however, is an interest in a film beyond the interests of just their client. They bring to a negotiation a wider approach.

We are entitled, greedy, lazy, inefficient, disorganized and all these other sins. We are also the ones, ten or twenty years down the track, still working on our films. We are the only whose role has little recognition or understanding by the critics and, therefore, the public. Finally, we are the ones who mortgage our houses so a film can get up. Yet, I still love the job!

Part of our role as filmmakers is to inform, as well as entertain, the public. Recently, I read some ideas that a colleague in the industry has shared publicly. These thoughts were quite simple but strikingly imaginative.

John Cornell submitted that there is a solution to Australia's current problems for Australia to declare itself, and make itself, environmentally the cleanest country in the world.

As a country that is the world's largest island, we have a unique opportunity to achieve this. Australia's problems would diminish with this solution. It is so bold and necessary that it could work. However, it would require a national will.

To conclude, I am working now with industry with a strong vision where I like and respect. I will do all I can to help in the realisation of that vision.

I am learning not to bother with people who don't return calls and I have finally learnt how to use a computer!

Jim Millroy is currently preparing a Feature Film *Traps*. From a screenplay by Robert Carter, the film will be directed by Pauline Chan. Photography commences at the end of 1990.



ALDO MORO (LEFT) AND ANTONIO CRAXI (RIGHT) IN THE 1970s. MORO WAS ASSASSINATED IN 1978. CRAXI WAS ASSASSINATED IN 1986.

Several months before his death, Pier Paolo Pasolini wrote: "In the early 1960s, owing to the pollution of the atmosphere, and especially in the countryside because of the pollution of our waterways (the blue rivers and lagoon springs), glow-worms began to vanish. The phenomenon was sudden and dramatic. In a couple of years there were no more glow-worms!"

Pasolini saw this disappearance as a metaphorical statement on the lengthy and corrupt rule of the Christian Democrats.

In the period of transition—during the extinction of the glow-worms—the Christian Democratic leaders suddenly changed their ideas, adopted a radically new language [...] as the unknown, all now apparently successful, to maintain power at all costs [...]

It was impossible for the Italians to react worse than they have to such a historical trauma. They have become in a few years (especially in the center and the south) a degenerate, ridiculous, monstrous, criminal people."

And, just as Antonio Craxi had written elsewhere, a great variety of morbid symptoms appeared, the most dramatic being the appearance of the Brigate Rosse (Red Brigades) in all its plumbic and perverse manifestations. These children of *Prozac*!

were a secret band of Socialist revolutionaries (some trained in Czechoslovakia and Bulgaria) who tried in 1978 to stop the Christian Democrats' signing with the Communist Party in an uneasy cynical compromise of keeping power. (The unlikely alliance with the Church and Mafia was now decades old.)

For many Westerners, 1978 is a fabled memory—a palimpsest of a time when the Red Brigades kidnapped the wealthy for ransom, then killed them anyway, when banks were robbed in the name of revolution, when university intellectuals not only gave tacit support to, but openly encouraged, terrorism of the left and right, when Aldo Moro was kidnapped by the Red Brigades and left to rot by his Christian Democrat party which cared only for political expediency.

The keynote on the right-wingish condition of Leonardo Sciascia's *L'Affare Moro* (*The Moro Affair*), an analysis so politically sensitive it had to be first published in France. Sciascia carefully deconstructs the legend Moro was held captive and which was published (in censored form) in the Italian newspapers.

Of those novels which tackle this period, Giuseppe Ragusa's *La Tuga* (*The Cuck*) takes an extremely dark and comic view, with its almost surreal magnification of an Italia, a Roma, in a series

Year of

OR DREAMING A DREAM



turnoff. *Giuseppe* is quite blunt, too, in accusing the Christian Democrats, if not of backing the Red Brigades, of at least rushing in on and encouraging terrorism so that they could bring in self-serving political measures to preserve "democracy."

As Costa, the corrupt prosecutor, says to the noble Inspector Pirelli:

By this night everything's concerned. Everything's on the mercy of the imagination, of the chance, the arbitrary. Politicians arrest your politics, designers arrest your clothes, engineers your machines, writers your novels and banks your high interest rates—and we dream up culprits."

That is one reason why the period and its consequences make so rich a backdrop for the narrative art, including such films as Giuseppe Ferroni's *Il Gato Nero* (*The Moon After*), Dino Risi's *Coro Papaleo* and Gianni Amelio's *Colpire al Cuore* (*Blow in the Heart*).

Now, surprisingly, an 'American' film has bravely tackled the topic of 1978: John Frankenheimer's *Fear of the Gun*, based on the novel by Michael Meyer and scripted by David Ambrose.

While this warner film has echoes of other Frankenheimer work, particularly *The Manchurian Candidate* and *Seven Days in May*, it is in many ways an oddity.

What many people will resist to first is how old-fashioned a thriller it seems. In fact, it is strikingly like those thrillers made in the mid-to-late 1970s. As *Fear of the Gun* also sees them, it begs the question of whether Frankenheimer deliberately recaptured that style of filmmaking or whether he is just a dinosaur who cannot keep up with the times. The answer is partially irrelevant but the absence of modern techniques, techniques Frankenheimer has used in other recent films, and the presence of such jarringly old-fashioned stylistics as a youth running in slow motion to overpower his tormentor, may suggest a deliberateness on the director's part.

Coupled with this old-fashioned cinematic style is some quite brilliant period reconstruction. Aurelia Crugniola has gone just for the essentials—a few period cars, accurate if not over-stated clothes, clever use of exterior locations and a nice indoor or outdoor. At times, there are some modern cars on shot, and the old period setting, but they do not matter—the film is a film which captures, in look and tone, the late 1970s in a way few others ever have. The cast seems, too, with their impressive vocal timbre, add greatly to the atmosphere.

Fear of the Gun is also a European-style film and avoids all sorts

the Gun

NAMED IN ROMA

BY GORET MURRAY

Year of the Gun



of American genre conventions, including black-and-white characterisations. The 'villains', generally speaking, are as sympathetically portrayed as the 'good guys'. When, for example, Liu (Vittorio Gassman), a beautiful and wealthy woman, is revealed to be a secret member of the Red Brigades, Frankelheimer does not ask the audience to reverse its response to her, either to try and understand a largely unexplainable situation.

Also unlike much American cinema, Frankelheimer's film assumes the audience has some knowledge of its particular subject. The many unanswered questions and plot points will certainly leave some feeling a touch uneasy, but this is deliberate. The arrogant stance of most commercial cinema – that everything can be explained, categorised and made easy – is noticeably absent here, as it should be in so complex a situation. (Even the ever-astute Leonardo Sica's had to end up posing as many questions as he could answer.) To ask otherwise is to render his meaningful any analysis of the film, just as, say, the Hitler-as-modern theory rarely avoids all the tough questions about Germany's rôle in World War II.

Year of the Gun is a film which forces one to think to solve its many riddles and unsolved issues. For example, one may well ask where the Red Brigades got their weapons. Obviously, there was only one place: the Mafia (as has since been documented). Now if the Mafia was in bed with the Christian Democrats, and the Red Brigades with the Mafia.

The Mafia connection is not explicit in *Year of the Gun* but ever present. When Liu's maid, presumably on the orders of her estranged husband, Lucio (Roberto Poma), has two things back up David, one may assume the maid has used his Mafia connections. Thus, Lucio's threat that he will one day kill Liu takes on odd resonance when the Red Brigades do it for him. After all, what does that bizarre scene mean when Liu returns to sleep with Lucio after having poisoned her rapist and with liquor, thus leaving the mark of the Brigades on the skin of a Mafia man?

Frankelheimer does not try to explain these scenes – after all, one cannot. He also does not examine the corruption within the Italian State. But it is an overwhelming presence in his film, as is that of Rome, with its particular, dark soul. The concern that has

SUBSCRIBE TO CINEMA PAPERS

NOW

CONTEMPORARY VISIONS

A winning choice of person, elegance and talent
has gone into making a movie that changed a century



COLONEL REDL

An epic story of a man and his quest
to bring down the Nazis

RECOMMENDED FOR MATURE
AUDIENCES 15 YEARS AND OVER

M 15+

CONTEMPORARY VISIONS


THE
ICICLE THIEF

Maxine Peacock's brilliant
story of the boy who stole
the world's most
valuable diamond

"The movie is a masterpiece
of the kind of story that is
hard to find" - *News*

"Wonder... The boy who
stole the world's most
valuable diamond" - *News*

PG PARENTAL GUIDANCE
RECOMMENDED FOR
PERSONS UNDER 15 YEARS



CONTEMPORARY VISIONS

THE
SECRET WEDDING

A FILM ABOUT TIME, LOVE AND MEMORY

RECOMMENDED FOR MATURE
AUDIENCES 15 YEARS AND OVER

M 15+

CONTEMPORARY VISIONS

THE
ANGEL DUST

"AS IF HAYWARD CRANFIELD HAD GOT
TOGETHER WITH SAMUEL BECKETT
AND WRITTEN 'END OF ENGLISH'"
- *London Weekend Times*

RECOMMENDED FOR MATURE
AUDIENCES 15 YEARS AND OVER

M 15+



SUBSCRIPTIONS RECEIVED BY 30 OCTOBER 1992
WILL BE INCLUDED IN A DRAW TO WIN ONE OF THE ABOVE VIDEOS
SUPPLIED COURTESY OF CONTEMPORARY VIDEO VISIONS*

NOTE: OFFER APPLICABLE IN AUSTRALIA ONLY
THE WINNER WILL BE NOTIFIED BY MAIL.

THESE VIDEOS ARE AVAILABLE FROM CONTEMPORARY VIDEO VISIONS
PO BOX 155 PORT MELBOURNE VIC
TELEPHONE (03) 545 0040 FAX (03) 545 2611

[illegible]

CINEMA
Paradiso

Il cinema è la mia vita. È qui che ho trovato la mia famiglia. È qui che ho imparato a vivere. È qui che ho trovato la mia strada.

Il cinema è la mia vita. È qui che ho trovato la mia famiglia. È qui che ho imparato a vivere. È qui che ho trovato la mia strada.

[illegible]

Shed's Avenue Chapel - 700 W. Elm
 Ben McIlwain, Glenview, Pastor of the
 Craft Street Junior Church, Glenview

DOI: 10.1002/for

Groups AB 15th development, mid death and family illness. Very at Risk! Grand Police, see Greater Brisbane Police

Abstract

Foto: Australia-Lithuanian Friendship
Fund-Schepman, Willem van der, John Wilson
Wolfgang, Jürgen Schepman, Peter J.

Downloaded At: 11:53 11 September 2009

Edinburgh, Scotland, 1998
in Harrogate, Peter Sutherland, Lord of the
House of Lords, 1998

Abstract

Charles E. Bunker, 1940-1941, American
Archaeologist, 1940-1941, French,
American, and American (1940-1941)
and American (1940-1941)



Carter Hill, David Glass, Linda S. Nevo,
 Joan Simpson, Jan Wright's *The Power*
of 90 Awarding Pro. & Parson, Pa. TV

[illegible]

III Delapontis: Australia & Holland
wood. China: Luzon. Philipp. Mores
Timor-Solo. Tonga. New Zealand. Great
Britain and India. Minor species.

Abstract

Accepted: *After you have been interviewed for secondary market sources and find relevant information, let us know.*

Abstract

Emma Wilson (Jaggy) Devin Dasher
 Erinna Miller Lauren Harris, Jennifer
 Miller John Dugan, Phoenix
 Hunter Dean (Foggy) Bill Babin
 Nathaniel Grant (Mason) Bob O'Leary

[illegible]

Sons of John Farrow, prof'ly, Alvin Karpis,
Frank Whitehead and Sam P. Davis.
Doc McLeannan and Winick m.
"Cassidy" Donahoe m.

DOI: 10.1002/for

George Oppen's *The Complete Poems*
 Jayal's *Return Home* (First Anniversary)
 and *The Last* (rev. Michael Pitts);
 Benish's *Edison* (Reviews and Chapter)

[illegible][illegible]

PAGE CHARGES: There are no page charges.

Trans: 1 and 1 type to the condition of the
 NY Public School Board, Bureau of Records
 Bureau New York, NY 10011, Bureau
 Health Longwood, Boston, MA
 Bureau, New York, NY 10011, Bureau

PAGE CHARGES: There are no page charges.

As related in *Caracas: Capital America*,
The First Days in Cuba, Peter Aronson
examines the impact of the Cuban Revolution
from the World War II to
the present. Aronson, 60 pages.

© 2006 The Authors
Journal compilation © 2006 Blackwell Publishing Ltd

Volume 4 of the series, *Investigations of Polymeric
Data by Small-Angle Scattering: Physical Structure
of Rigidified Graft Copolymers*, by G. G. Zil'ber
A. A. Kiselev, and A. A. Kiselev, Moscow, U.S.S.R.

For more information, please contact:
 Dr. John W. Smith, Jr., Director, Office of
 Research, University of Illinois at Chicago
 1000 S. Dearborn Avenue, Chicago, IL 60607
 or Dr. John W. Smith, Jr., Director, Office of
 Research, University of Illinois at Chicago
 1000 S. Dearborn Avenue, Chicago, IL 60607

Abstract

University of Michigan—Ann Arbor
Interpreting The Afro-american Ball
Choreography, *Afroball* or a history
Lesson. 1975. 100 min. (VHS)

[illegible]

While I admit I'm not known by a long and illustrious name, I'm proud to be the first African American to have been elected to the position of President of the American Psychological Association. I'm also proud to be the first African American to have been elected to the position of President of the American Psychological Association.

THE UNIVERSITY OF CHICAGO PRESS

Cartier, H. *Das Salzmeer*. V. Gruy. Hallen, 1901. 100 S. + 1 Abbildung. Preis 1.00 M. (Kl.) 0.50 M. (Hb.).

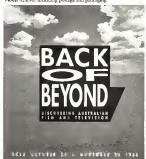
© 2006 Blackwell Publishing Ltd
Journal of Internal Medicine 260: 179–186

[illegible]

A LIMITED NUMBER of the beautifully designed catalogues especially prepared for the 1988 season of Australian film and television at the UCLA film and television archive in the U.S. are now available for sale in Australia. Edited by Scott Murray, and with extensively researched articles by several of Australia's leading writers on film and television, such as Kate Sande, *Women of the Wave*; Ross Gibson, *Permeable Landscapes*; Debi Erik, *Cross-over and Collaboration*; Kennedy Miller, *Scott Murray*; George Miller, *Scott Murray*; Terry Hayes, *Gemma Turner*; *Moving East and Fintona*; Michael Leigh, *Cartoonist and Cartoonist*; Adrian Martin, *Narrowing the Next Wave*.

The *Back of Beyond* Catalogue is lavishly illustrated with more than 130 photographs, indexed, and has full credit listings for some 80 films.

FIGURE 8-14 Induction points and solutions



DECEMBER 1997

SEE OVER PAGE FOR
SUBSCRIPTION & ORDER FORM



ORDER FORM

CINEMA PAPERS SUBSCRIPTION

I wish to subscribe for

- ☐ 6 issues at \$28.00
☐ 12 issues at \$52.00
☐ 18 issues at \$76.00

Please ☐ begin

- ☐ receive my subscription from the next issue

Total Cost _____

ADDITIONAL ITEMS

1. BACK OF BEYOND:

DISCOVERING AUSTRALIAN FILM AND TELEVISION

I wish to order _____ no. of copies

- ☐ \$24.95 per copy (includes Postage)

Total Cost \$ _____

2. BACK ISSUES

I wish to order the following back issues:

- ☐ CINEMA PAPERS Issue no. _____

- ☐ 1-2 copies @ \$8.00 each
☐ 3-4 copies @ \$8.00 each
☐ 5-6 copies @ \$8.00 each
☐ 7 or more copies @ \$8.00 each

Total no. of issues _____

Total Cost \$ _____

PAYMENT DETAILS

Cheques should be made payable to
MTV PUBLISHING LIMITED

and mailed to:

MTV Publishing Limited,
 48 Chadler Street, Melbourne, Victoria 3007

ALL ORDERS MUST BE ACCOMPANIED BY
 YOUR DEBIT OR CREDIT CARD ONLY

INTERNATIONAL RATES

	4 issues 1 Year	12 issues 3 Years	18 issues 4 Years	24 issues Add 10 Poles per copy
Zone 1:	Surface	Surface	Surface	Surface
New Zealand	\$4.00	\$6.00	\$7.00	1.00
Taiwan	Air	Air	Air	Air
	\$4.00	\$6.00	\$7.00	1.00
Zone 2:	Surface	Surface	Surface	Surface
Malaysia	Air	Air	Air	Air
Iran	Air	Air	Air	Air
Singapore	\$2.00	\$7.00	1.00	1.00
Zone 3:	Surface	Surface	Surface	Surface
Hong Kong	\$6.00	\$7.00	1.00	1.00
India	Air	Air	Air	Air
Japan	\$8.00	\$12.00	1.00	1.00
Philippines				
China				
Zone 4:	Surface	Surface	Surface	Surface
USA	\$7.00	\$7.00	1.00	1.00
Canada	Air	Air	Air	Air
Middle East	\$5.00	1.00	1.00	1.00
Zone 5:	Surface	Surface	Surface	Surface
UK/Europe	\$7.00	\$8.00	1.00	1.00
Africa	Air	Air	Air	Air
South America	\$1.00	1.00	1.00	1.00

FILL OUT AND MAIL NOW!

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

COUNTRY _____ POSTCODE _____

TELEPHONE HOME _____ WORK _____

Enclosed is my cheque for \$
 or please debit my

- ☐ BANKCARD ☐ MASTERCARD ☐ VISA/CARD

Card No. _____

Expiry Date _____

Signature _____

Leonardo Sciascia "Why does the *Moro* offer give that impression of something already written, something inhabiting a sphere of intangible literary perfection, something that can only be faithfully rewritten and, while being rewritten, be totally altered without altering anything?"

continued since the fall of Empire, in a city that deserves the produce and talents of others but produces little itself, a most brilliantly captured in shots of dark alleys where cars no longer dare to pass and where everyone is prey to the dangers of the passing motorcyclist. Franchinheimer does not show the lighter, prettier side of Roma, but to many his portrayal of the city's soul will strike home.

Into this city returns David Raybourne (Andrew McCarthy) from a trip to New York, where, it turns out, he has signed a publishing deal to write a novel. David has chosen as his topic the Red Brigades, having no real interest in them but thinking it a highly commercial subject (his decision a fitting metaphor for an American reaction to the European situation, especially by one who gave up revolutionary dreams with the closure of the 1960s). But David overtakes reality when the unfinished manuscript, which magnates Red Brigades kidnapping Moro so that they can barter for their leader's release from jail, is seized by the Brigades. Paranoia runs free and lives are made to evaporate. No Brigades can accept that a study of terrorism could lead one to accurately imagine the future. No, there must have been leaks, betrayal.

Leonardo Sciascia

Why does the *Moro* offer give that impression of something already written, something inhabiting a sphere of intangible literary perfection, something that can only be faithfully rewritten and, while being rewritten, be totally altered without altering anything? There are so many reasons, not all of them comprehensible. Yet it can be said that [...] the *Moro* offer takes place unconsciously in a real historical and contextual climate. [...] Moro and his victimization seem to have emerged from a certain literary genre.²

Sciascia had himself predicted such an event in his 1974 comic novel, *Tide Model*³, which also included an account of the P2 Masonic lodge years before it was publicly exposed.

Franchinheimer does not publish this for Sciascia, but he too (with Moravia) has observed of the *Moro* offer as something that has already been written. One need not have David's book read aloud to know some details must inevitably be different, but one can be sure nothing is really altered. And Franchinheimer's awareness of this parallel is demonstrated on another level: actor Maria Sotgiu (Cassara's) plays the already played, having been cast as a Red Brigadiest in the 1976 *Il Gato Nero*.

Of course, prophecy is not what David had in mind. Like F. Scott Fitzgerald, all he wanted to do was pen a bestseller and with the proceeds support his love, Lia, who wishes to flee Roma and a broken marriage to the playboy Lucio. But that is how it should be — out of a "certain literary genre", in both aesthetic and occupational senses.

What David also does not know, for he is American and believes reality is that which can be gleaned from the press, is that Lia is part of the Red Brigades herself. She is indulging a middle-class fantasy for revolution without getting her hands dirty. For her, revolution is secret meetings in Venetian palaces and pretending her comfortable bourgeois life is playacting and not the realization of personal desire.

In some ways, Lia's confused plight mirrors that of many Italian intellectuals, such as Professor Indro Montanelli (John Furfure⁴), Lia's cousin and a friend of David's. Indro believes he can find his way out of frustrations over the corrupt politics of Italy

by being sympathetic to the Brigades. For him it is a matter of giving intellectual guidance, not taking direct action, an option hard to understand from this decade but one much taken by intellectuals all over the world in the 1970s. Why, when all of history has proved the contrary, did these talented members of the middle class feel violent revolution would lead to a finer, more equitable society has never been clear. At least the working class could claim it had monetary and social prerogatives to upset it on.

In *The Grass*, Inspector Parano says, "Joining a political party is not an indispensable marriage", but for many joining the Red Brigades was, as Indro and Lia find at their deaths. It says much for the confusion of middle-class youth, disillusioned not with actual and autocratic State, but some should seek meaning in an even more cruel and more autocratic clique.

Franchinheimer's observations about the Red Brigades are particularly astute; details tell all.

One example within three Brigades arrive unannounced at Indro's apartment demanding refuge. The female member enters Indro's bedroom (without knocking, of course) and goes to his adjacent bathroom. Leaving the door wide open, she pulls down her pants and sits on the toilet in front of him. This defiance of bourgeois codes of behaviour (why should sanitation be hidden

JOHN PAUL ANDREA STRIKES TO KILL DAVID'S FAVORITE NOVEL, BRINGS OUT (MARRA) FURIO, A ROBERTS WOMAN PLAYING A RED BRIGADES GANG, TOWN OF THE DEAD



from view as something dirty?) is not just revolutionary but childish, like a child selfishly sneering at a parent. Equally, a simple physical act becomes a power game, for should Aldo expose his bourgeoisness by blushing, he could be denounced as a class traitor and executed.

Two more examples come from the three terrorists preparing to depart the flat. As they get up to leave, they abandon their money dinner on the carpet floor. No attempt is made to tidy up because, rest assured, no doubt, is a bourgeois tyranny.

Then, one of the male terrorists opens a shiny shiny ashtray after cigarette use. When he sees Aldo watching him, he suddenly puts the case in his pocket, for Aldo to complain would be to reveal he believed in capitalist possession (or worse still, in attachment to objects surrounded with sentimental nostalgia). Again, his fate would be sealed. But, of course, all the male terrorists are really being a nothing more than a petty thief who covets what is not his. How convenient that the Red Brigades should have devised a political philosophy which indulged and justified such emotions as envy and jealousy.

These three incidents take only seconds of screen time but carry much more resonance than Frankenhöfer's scenes of people pontificating, such as when Aldo tries to justify his political views to David – a confession announced only because Aldo had been ordered to read David's novel, so dirty his hands.

Frankenhöfer might be accused by some of underplaying Aldo's moral dilemma. But the scene where Aldo is ordered to become a thief, and his subsequent quieting of horror, conveys precisely that sense of an irreversible crossing from theory to practice. Most people will never be forced to take sides and risk such unconscionable pressure, so Frankenhöfer's restraint is commendable.

One important subplot, and a telling allegory on the Red Brigades, is the fate of Aldo's boyfriend. Born into a wealthy and powerful family, he, like so many others, turns against his father and seeks revenge, here monetary. He does a deal with the Red Brigades to be "kidnapped" and held for ransom. But after being bundled into a car at Rome University (where cuddling students blithely ignore the violence around them), things go wrong. The Brigades drive for too long and their car has a leaky exhaust. The boy is suffocated and the Brigades, ever the pragmatists, shoot him in the head to make a look like an execution¹ after all, the more deaths the Red Brigades can claim, the greater chance they have of making the populace fear them. And to do that, the Brigades needs the support/collusion of the media.

Thus this brings in the pivotal character of Alison King (Sharon Stone), a freelance photographer with a knack of being at hand where acts of terrorism take place (in the Roma of 1988 a rather difficult feat).

Frankenhöfer is clearly preoccupied with the role the media plays in political upheaval. Since the Red Brigades need publicity in their propaganda war, a journalist like Alison has his power. That is why, quite tellingly, she is the actively spared execution by the Brigades and instead ordered to take photos of the newly-baptized "class enemy", Lia.

At the end of the film, in a telling coda added by the director (it is not in the script or the book), Alison explains by television handprint from Beirut that journalists don't make the news, they just report it. This response is in reference to David's having been

questioned over whether his best-selling novel on the Red Brigades (which includes Alison's photograph) fanned terrorism. But Alison is being either naïve or dangerous, for the media clearly does influence political events, just as David's unpublished novel led paranoid Brigades to "cleanse" their ranks and murder innocents. Suspicion easily equates with guilt and the media works in according suspicion.

There is a better irony, too, for Alison is speaking from Beirut where bombings and executions were arranged for the "benefit" of American camera crews and journalists.

What the ending also makes clear, and this is something unusual in an American film, is that foreigners really have no business getting involved in other countries, especially ones whose internal issues they do not understand.

That is a key note at the moment for the rest of a unified Europe: by embracing Italy, Europe has embraced the Mafia. The endless warring for the Italian State and Church to do something about it has led to the realization that they failed in such doing. All they do is send the old sacrificial victim south to Palermo, with inevitable results. The Mafia has effectively proved it can kill anyone it wishes with impunity. That thought scares Europe, but what can it do? The paper is already too established in the west. The "year of the gun" has scratched and its wounds placed into decades, and the chance of the glow-worms returning grows dimmer every day. ■

1. Quoted in Leonardo Biondo, *The More Affair and The Mystery of Migrants*, translated by Lucia Salamone, Gower, London, 1987, p. 95. John Barry in his translation of Enzo Siciliano's *Who is Power? (Phantasie: A Biography)* Random House, New York, 1989, credits the scene as "Yearly" not "glow-worm" p. 104.

2. The first paragraph is from Scorsese, *ibid.* p. 13, the second from Siciliano, *ibid.* p. 109. Both references are from the same article, "The Power Vacuum in Italy," otherwise known as the "glow-worm" article.

3. "The crime remains precisely in the fact that the old is dying and the new cannot be born, in the convergence of a great variety of morbid symptoms appears." Antonio Gramsci, *Prison Notebooks*.

4. Scorsese, *ibid.* p. 19. "And in particular we must acknowledge the specific ethics of the writing of these papers, whether this could be defined as a vulgar's ethic – devoid of any direct or second-hand knowledge of Tenebris and his followers (although more simple and ready means of such ethics or attitudes have been seen in the Southern underworld, whether political or not)."

5. See Biondo's summary report to the Parliamentary Commission on inquiry into the mafia crime, the kidnapping and murder of Aldo Moro, the Pisciotta and Capinella escapes by terrorists, in *The More Affair*, *ibid.* p. 127, etc.

6. Following on from Biondo's, and giving a well-described "about" perspective, is Robert Katz's *Days of Wrath: The Defeat of Aldo Moro: The Kidnapping, The Execution, The Aftermath*, Doubleday, New York, 1985. Katz was co-writer of the film adaptation of his book. *Il Caso Moro* (Gangster Press, 1988).

7. The text translated by N. S. Thompson. Collins Harvill, London, 1989.

8. The text, *ibid.* p. 82.

9. Scorsese, *ibid.* p. 26.

10. This article, translated as *On the Way of death* by Adriano Bolzoni, Harper & Row, New York, 1977.

11. Though Pisciotta gives a suitable profile in the scene, a pity Frankenhöfer bothered to featuring prominently and not cast an Italian as Aldo. The rest of the cast is fine: Sharon Stone (Alison King) does not have the chance to extend herself as she so brilliantly did in *Basic Instinct*, but brings a lot of panache to a suitable role. Actor/author McCarthy, who has been criticised for not being a convincing hero (besides the point, needless to say), is as perfect as the immature American way was of his depth in Europe.

GET THE PICTURE

ESSENTIAL DATA ON AUSTRALIAN
FILM, TELEVISION AND VIDEO

The Australian Film Commission presents the second edition of **Get The Picture** — an essential reference for anyone interested in the Australian film, television and video industries.

Over 200 pages of commentary and key statistics on Australian film, TV and video production, distribution, critical/audience reception and information sources.

Copies are available for \$20 or \$32 for the first and second edition (postage and packaging are included).

Please send payment with order to:
Publications, Australian Film Commission GPO Box 3984,
Sydney NSW 2000 Phone 02 925 7333 Fax 02 959 5403

BLAKE
DAWSON
WALDRON

LEGAL REPRESENTATIVES ON

"FRAUDS"

CONTACT:

Paula Falasz, John Kerach or Jack Ford

GROSVENOR PLACE,
225 GEORGE STREET,
SYDNEY, NSW 2000

TELEPHONE (02) 256 6000
FACSIMILE (02) 256 6000

SYDNEY • MELBOURNE • BRISBANE • PERTH • CANBERRA
LONDON • BIRMINGHAM • PORT MABELL
(ARABIA) LAMARCA OFFICE • YARRAITE

LOOKING FOR WOMEN WORKING IN FILM, TV & VIDEO?



1992 SWIFT DIRECTORY LISTS
CONTACT DETAILS & SKILLS OF
OVER 800 WOMEN IN AUSTRALIA.

AVAILABLE \$20.00 FROM:
WIFT INC., 66 ALBION ST., SURRY
HILLS 2010
& SELECTED BOOKSHOPS:
ARIEL, SYDNEY, FOLIO, BRISBANE.
PAPERBACK, MELBOURNE.
MURPHY SISTERS, ADELAIDE.



SUBSCRIBE
TO CINEMA PAPERS NOW
FOR A CHANCE TO

WIN A

CONTEMPORARY VIDEO VISIONS

VIDEO

SEE SUBSCRIPTION INSERT
CENTRE PAGES

BOLENDI-CEPANDO SPIN COLLEGE
E' FOLLORE NOSTRO E' PREZIOSO PER NOI
CONFERMA ELEGANT E INALTRA
1997, WRITER DIRECTOR STEPHAN ELIOTT



Frau

Stephan Elliott

**"Frauds is amoral. It is a
The true message behind
And do what you want to"**

Frauds has been made in collaboration with Latent Image, a production company formed by Michael Penfold Russell, Andreas Farley and Stuart Quinn at the end of the 1980s period. Together they supported Elliott in producing *Frauds*.

Described as a black comedy, *Frauds* is about a yuppie couple whose attempts at hoarding the robbery of their house for the insurance claim lead to some devastating consequences, not the least of which being the mayhem inflicted by the freelance insurance investigator, Roland Copping, played by Phil Collins. *Frauds* also stars Hugo Weaving and Josephine Boyens as Jonathan and Beth Whelan.

Roland Copping is a most eccentric, maddie villain who seems to have mentally never grown past the age of eight. The film deals with the ensuing combat that takes place between the Whelans and Roland, and the transformations of the couple and their values as a result of the conflict.

The film touches on many themes: childhood, maternal desires and morality. It is a very unique-looking film; it was primarily shot with very wide-angle lenses and with some striking colour themes.

Elliott already has plans for a new feature: due to start shooting later this year, again in collaboration with Latent Image. He promises this to be even more bizarre than *Frauds*.

Have you always wanted to be a director?

I was one of those awful, purple-haired, audio-visual kids at school who ran around with a camera and annoyed the fuck out of everybody. The decision to be a filmmaker came from a very early age. There isn't anything else I've wanted to do but this. Now that I'm here, it's not quite as glamorous as I thought.

How did you break into the industry?

I left school and went to North Sydney Technical College and did film editing there. I pulled out of the course after a year.

Why did you choose editing?

Editing is the way there. Editing is direction, direction is editing. Camera is a different sphere and you don't find a lot of cameraman-directors, but you find a lot of editor-directors. I realised that was the way to go.

I worked as an assistant editor at Independent Productions for a few years, before thinking I'd learned what I had to learn. The decision then was to move out on to the Door and I got a job as a dishwasher on Silver City. When the third assistant director was down sick, I volunteered to take over for the day and that's when I started assistant directing.

Did you ever feel that *Frauds* was too big a production for you as a first-time director?

Frauds did not start out as a big film. I basically had a principal cast of three and it was set in two houses. That's really what it was. But then it began to grow and, as the scenario began to happen, I realised that it was intellectually a lot bigger than I had planned. I began to realise that there was a lot more going on between the lines. So I began to analyse what I was writing, which I hadn't done before, and I went back to the core of the film. It's not really about insurance fraud, it's really about not wanting to grow up.

We had very little luck getting the film upon this country; we thought we were flopping a dead horse! Then we took it overseas and the response was phenomenal. We started getting our first foreign readers' reports and we realised that we were onto something quite big. From there it began to snowball.

Did the story come from an incident in your life?

Frauds evolved from a childhood incident involving some relatives whose house was legitimately robbed! But, from childhood, I couldn't quite believe why they were so happy about having their house robbed. It took many years to realise they had "overclaimed", so to speak.



ry black film. It is going to offend a lot of people. Frauds is stop doing what everyone else wants you to do lo."



What was one of the more frightening about overacting was that, while they had broken the law, they were very proud of themselves. And usually everyone I knew associated with them, who knew about it, was congratulating them. That is when I realized that we had probably society's first socially-acceptable crime.

Can you describe the major characters of the film?

There are three characters. Roland Copping is a complete state of anarchy. He is the villain, representing everything that is bad. He has no morals and that makes him probably the most free character in the film.

On the other side, we have Beth, who is over-controlled. She is a control freak and her entire life is spent keeping everybody happy.

In the middle, you have Jonathan, who is the pendulum. The film actually follows Jonathan as he falls from one to the other.

What is the power behind Roland's use of dice?

Roland makes decisions by the dice. There's a line in the film, "Chance is a wonderful thing, but too much of it can lead to hesitation and he who hesitates loses his parking space."

I think grown-ups get claustrophobic with too many choices. They get too paranoid. There are too many decisions and, with every decision, there are 20 or 30 other changes to think about. I think that leads to compromise and I think that's everybody and very boring.

Children don't think like that. Children think yes or no. They have something or they have something. Roland is like that. He has dice which he puts choices on, but he only ever puts two choices down. odds he does something, even he doesn't.

The great thing about Roland is that more or less in the film, when the dice roll against him, he actually does what he wants anyway, like children do. So, while he uses his luck by the dice at the end of the day, just like all kids, if he really wants to do something, he just bloody well does it.

How did Phil Collins become involved in the project?

I was thinking of casting locally, but when we realized that we had a hot script on our hands we began to think big. So with an open plate, someone said, "Who would you really like to cast as your central villain?" Phil Collins was my first choice.

Why?

I saw Phil in an episode of *Miami Vice* four years ago. He played a guest villain. I was in a very good show but Phil was rather outstanding in a strange sort of way. That's when I realized that this guy could actually act.

How did you manage to get Collins interested?

Andrew's husband, Al Clark, used to be with Virgin in the early days, he basically organized an introduction phone call. Also, my wardrobe designer for the film, Eric Spencer, was on tour with Phil Collins at the time, which was just an amazing coincidence. We thought it was "pie in the sky" time, but shortly after we got a very positive response.

Given Collins' limited acting experience, how did you find him as Roland?

Most people said, "Oh God, what are you employing a rock star for?" Most people don't realize that Phil was an actor long before he was a musician, music got in the way. He's very conscious of the public image and works very hard to maintain it. The man is a natural, he can act off right. In fact, he can act the socks off most of the trained actors that I've ever worked with.

Phil also has less to lose in that he's already successful and he has the money. At the same time, he has a lot to lose in that publicly he can be torn to shreds and he knows that. The knives are out for him already, but I think he is going to shock a lot of people out there. No more Mister Nice Guy.

JOHN COLLIER AND GUY WEAVER (COPPING FRANK), A "CRIMINAL MIND"
AND, ROBERT WEAVER (BETH WEAVER) AND ROLAND (COLLINS)



LEFT: FRED MYERS, JOHNNY STRAIN, ROBERT HANSEN, KATHY HILLIS AND CAMERAS OPERATOR DAVID WILLIAMSON. RIGHT: PATTI MELROSE, GUYOT, WEAVING AND COLLIER.

How much do you identify with Roland?

Very much so. Roland is a 12-year-old who wants to be a knight, which is before the film starts. We examine the event which actually keeps him from growing up. That's very much like me. I got to a point at the end of 1984 when I decided to make this leap to directing. I used very hard tools everything everybody expected and got a good job and a car and a mortgage. But I ended up one day when I was about 34 years old and said, "I don't think I want to do this any more. I don't want to be grown up." So I made a film about it!

Did you feel that Hugo Weaving and Josephine Boyens had the same understanding as you of these characters?

They had to tap into different things.

What I was looking for with Jonathan was a child stuck in a man's body. I had some very interesting conversations with the screen team. I would do some improvising and give the general rule that the answers were to react as children would. What I discovered about Hugo is that he's a great big kid. He was one of the last people I wrote tragedy and he came through with flying colours. He understands how a child thinks and he is quite proud of it.

Josephine had a much harder ride. She had to play a tough woman that doesn't necessarily know it is her. She had to learn that and a cook a long while and a lot of effort to tap into it. But once she had a handle on it, she really enjoyed it.

How do you see women as being portrayed in film and here in Beth's woman in that?

Women's roles in cinema are changing and also growing up. There are a lot of things in women which are just born within them and I think we are trying to rediscover these. I know a lot of women who are feeling very pressured. There are fantastic things that they have they think they shouldn't have.

What's happening to me went into the 1990s is that you have Sigourney Weaver in *Alien* and Linda Hamilton in the two *Terminator* movies and they are playing men. They are vicious killers who run around with big guns and blow the living shit out of everything. I know everybody is jumping around saying, "Isn't this fabulous", but I don't know if it's so natural and I don't know if women are really like that.

When people see *Freaky*, they will notice that Beth's not like that. She's very strong and she assumes a lot of a man's role. But, at the same time, she actually becomes more in tune by the end of the picture as to who she is. Maybe she doesn't have to be the man and that's quite important to the film.

Beth's growth is very interesting. I started with one of these men/women at the beginning of the film, and I think, by the end of it, she actually learns to let go, to start becoming a little bit more of a woman.

There is a strong theme throughout the film of the dream for material wealth. What are your personal feelings on this desire?

I think western society is incredibly screwed up at the moment with these goals. I know that on the surface the film is very much trying to achieve those goals. But the subtext of it, with what Roland represents, is exactly the opposite.

We have a puppet couple to whom money is everything and we have a man who is determined to strip that couple of everything they own. We begin to realize that

it's not actually the money he wants, he's actually teaching these people that their materialistic goals are garbage. In the end, when they are stripped of everything, they realize what they are actually about. They don't evolve until they lose everything. Then they start to reevaluate.

So what is the moral of *Freaky*?

Freaky is universal. It is a very black film. It is going to offend a lot of people. The true message behind *Freaky* is stop doing what everyone else wants you to do and do what you want to do. But if we all lived like that, we wouldn't have a planet; we wouldn't have a society.

Why did you choose to "internationalize" the film in terms of character, setting, etc?

Freaky is not set in Ireland and I think we are going to have a lot of problems with that because it's not going to look like an "Australian" film. It doesn't look like an American film, either. It is set in nowhere land.

That's a problem I had with the 1980s system, that you must make an "Australian" film. What is an Australian film? We are not old enough to have our own heritage yet; we don't actually know who we are. I just wanted to make a film, and I made a film for women culture. That is, it is set somewhere there are mortgage problems or insurance problems or money problems.

There are three lead characters: one is American, one is English and the other is Australian. We never see a city skyline, we never see a car which points to where we are, you never see road signs. The film is set in nowhere land and I deliberately keep making films like that.

Did you always have a strong idea of the "look" of the film?

The look was very much in my head. I have a love of wide lenses; I think they are terrific.

In order to get *Freaky* up, being a no-name director, I needed some examples of my work. So Laurent Jaeger finished two short films for me. They are very fast, very quick and very technical. Within that, I chose my lenses and colour and I did it exactly as I thought *Freaky* would look.

How did your collaboration with Geoff Burton and Brian Thomson help achieve this look?

Geoffrey was an artist. I needed the balance of a rock. He taught me a lot of what you really can and can't do, but at the same time I pushed Geoff toward doing things that he had never done before. I knew, we were shooting close-ups on Liam Neeson. You end up with these great gargoyle-like faces which are great fun and fit the style of the film. As these characters go crazy, their faces get stranger and stranger.

Stephan Elliott

Brian Thomson also did the most tremendous job. Brian has definitely learned a few lessons in this country. He has a tendency to go one step too far and on several other projects he took those steps on the wrong subject matter and, with that, got a terrible reputation.

When I actually met the man, I realized he was the spark I was looking for. I want to describe to go one step beyond what Brian said and Brian took what I had as a theme and magnified it. He came up with what is truly some bizarre art direction, but it suits the subject matter of the film. He has done a truly remarkable job and I hope he continues along the road he's going on. He wants to direct one day and I certainly hope that he does, because I think he'll make a truly unique film.

Did you find gaining credibility with the cast and crew difficult for a young Canadian director?

During pre-production it was very hard. Everybody assumes that if you are young, you don't know what you are talking about. It took about three days for the crew to realize that I knew exactly what I was talking about. In fact, I was so confident that people began to back off. Then I began to gain the trust of the crew and they were all in line.

What do feel are the qualities needed to make a good director?

In Cannes last year I got for the first time to meet a few adult directors I'd known about for years. They were all such quiet people. They were so gentle, so nice and so honest and polite, all the things that I'm not. I was having conversations with these guys and I began to think, "Is this what a director is supposed to be?", and it really began to worry me.

Then there was a screening in Copenhagen of *Notes of Danish*. After the film I wandered out of the movie and came out on my face after the sight of Coppola wrenching *Motivations* from assistant directors and firing people. I thought, "First, there is room for aggression in directing."

What I feel about directing is that you have to be a ship, you have to keep it moving. I've worked with enough directors who just scratch their heads and no one knows what is going on. You just watch money going out the window. It's so undisciplined. I think discipline is the key to making good films.

Do you think there is a danger in the water directing the film?

I find no problem whatsoever in writer-directors on long shoots are a good writer and a good actor as they are good directors. But they are the only ones who know that.

As soon as I got questions on the floor and, because the script came out of me, because it's all my own words and my own thoughts, I never had any problems. It's not like I'm trying to direct someone else's work. I've worked with a lot of directors who are hired guns and they come in not truly understanding what's going on. You can see right away that they don't.

Did you find casting *French* a difficult process?

Harder? People were saying that there are so many film things about pre-production and casting is one of them. But casting was one of the most difficult experiences of my life. I saw hundreds and hundreds of people, and I'm amazed at the level of performance in this country. I saw some truly terrific actors and they are people who shouldn't be acting.

Who are your influences in film?

I'm a young filmmaker and I'm very self-reliant by a lot of modern filmmakers. I'm beginning to learn what about who those modern filmmakers were influenced by and finding my influences back there.

I grew up on Steven Spielberg and I know the way he makes pictures big, slick, American, wonderful stuff. He makes very big flashy pictures but they are nowhere very safe, bordering on boring. *Polseras* is a very "Spielbergian" look about it, but it has a very, very, very black heart.

The other and probably biggest moral influence on me is Coppola. I was 15 when I watched it with a fake ID on *Apocalypse Now*. I was completely devastated. I walked out of the film shaking.

Do you have any plans for future projects?

We went to Cannes in 1991 and got *French* running. At the same time, I took a tiny project which I wrote in less than 10 days. It was a joke project called *Profile*—Queen of the Desert which is *Thelma & Louise* drag. It's very silly and I don't think we had a hope in hell, but hey, oh boy, did we tap into something! At some stages, it was getting more response than *French* and the next thing we knew it had started to snowball.

Profile is due to go before the cameras in September of this year. It's going to be a major experiment—more mix and match, all for under \$2 million, with one or two quite well-known stars who are going to do it for scale because they are the couple in outrageousness of the situation. What I'm hoping to do with *Profile* is shock the pants off everybody. We are going to go out into the desert with these drag queens and basically see what happens.

What do you think of the current state of the industry in Australia?

I think the industry is a bit of a crisis at the moment. I don't really know where it's going. I don't stay in this country, but I went through hell and high water to get this film up and it cost me a lot. I don't know if I can keep going. The real support came internationally and, if that is where I have to go to make films, then I will. I don't want to have to keep fighting, I just want to make movies.



DAHONG DENG LONG GAO GAO GUA (RAISE THE RED LANTERN); DEADLY: THE LAST DAYS OF CHEZ NOUR; PATRIOT GAMES; STAN AND GEORGE'S NEW LIFE; AND, TOTALLY CLIPS



REDA LANTERN (LEFT) IS ONE OF THE MOVIES BY CHANG YUNG L. (RIGHT) DENG LONG GAO GAO GUA (RAISE THE RED LANTERN)

DAHONG DENG LONG GAO GAO GUA (RAISE THE RED LANTERN)

RAYMOND YOUNG

I can't think a woman's tale. To be a rich man's concubine? With these words, the central issues of Zhang Yimou's *Dahong Denglong Gao Gao Gua* (*Raise the Red Lantern*) are established in made clear. Gengling (Gong Li), the young woman who starts the at school, is forced to leave university after six months because of her father's death. Her mother, like so many contemporaries, is preoccupied with money and in such a society the daughter must be obedient. So she judges off-crest fallen and outcasts-in-hand. In the direction of an undisturbed property from where no consolation returns. Gengling is constantly placed in the center of the female - this is clearly her story.

It is Summer in an underdeveloped part of China. Here, "refined grief" are rise and old customs

stand divisions and disputes prevail. There are "form" to be servants, and customs dictate when and when and what one can see. When the husband decides to spend the night with one of his wives (there are four in all), red lanterns are raised along the passageway to her chamber. The chosen one also enjoys certain privileges, but mutual infidelity on the part of any of the wives is brutally punished.

In Autumn, a season of death and disengagement, the young Gengling becomes aware of the husband's philandering and of the law system in which daughters are held. She also learns of the adulterous relationship between the third wife and the family doctor. She is not yet aware of the nature of the punishment for such departure from accepted customs and rigid codes of family. Of course, the film suggests that there is one law for the husband and another for the wives.

Winter, snow and cold lead to Gengling's

conviction that in such a custom dominated system, people (read "consumers" which should read "viewers") are treated like "cattle and pigs". Though, to be sure, the rest of the film does not support such a claim, and in fact suggests that this is something of an overstatement, the film does not point about the loss of civility and the subjugation to the whims of the master is quite cogent. By the next material, the situation is greatly worsened.

The rigidity of the conservative system and the extremely timeless and minor to catalogue customs are effectively highlighted in the formal strategy of repetition. A number of scenes and images recur. The wren stands at the doorway and wait for the husband's decision to be revealed, the landlady are misled and tortured, and are mistreated, meals consumed (some when grudgingly at times).

Presumably to relieve the boredom, therefore – three at times anyway – scenes, misquoting and dissembling. Sengling is the victim on most occasions, though her scenes with a university education (she seems to be the last to find out what is happening). The conflicts, systems, designations and pre-bias are gain force by contrast with the classical formalism of the imagery, the seemingly innocent exterior, the calm surfaces and quiet enclosures, and living postures.

Indeed, the camera, after the opening scenes, remains within the complex, and the subject of the prison is clear in metaphorical and political terms. Long lingering shots often in real time create a rhythm that is quite beguiling and heighten the sense that here is a world which is self-enclosed, which functions according to its own rules and codes, and is not subject to conventional ideas of justice or justice law. The husband drifts in and out and, once again the wife enters total positions to resist his will. Also, the fact that he is not shown in close up (whereas the film begins with an extended close-up of Sengling) adds to his sinister and elusive character. We see no sympathy, no empathy, no comprehension at all.

The film's strengths are the confident and sure direction, the magical images, the vivid costume design – here again the strategy of providing systematic and ordered images emphasises the growing anguish of Sengling and the disintegration of her personality – the excellent photography and the fine performances by the four women, as well as the questioning of a system which is based upon suppression and an absolute acceptance of asynchronic values. But there are serious weaknesses, too. The emphasis on the female characters leads to the underdevelopment of two male characters, the rule-playing son and the doctor. One might more than a shadow the other's and seems to be overlooked.

The melodramatic element, that *Molly* has been portrayed (as it is called *Ja Gao*) but there is really some overstatement in a number of crucial scenes. And at just over two hours, the film is really too long; a number of points are belabored or repeated without anything new being added to the argument, others are simply too general or too obviously simple.

Overall, however, this is an impressive achievement. The first scenes are presented imaginatively and effectively in order to emphasize once again the pervasive image of a labyrinth, a place of subjugation where the rules are inescapable or forbidden, and where one could start wandering endlessly through the tender corridors, the measured paths, and the subjugation of flesh authority and scheming or be consumed.

DAHONG DEKONGJI (DREAMS) (Fictional Film)
 Directed by Zhang Yimou. Producer: Chu Pei Sheng (Hu Fengsheng). Executive producers: Hu Huan Huan (Hu Fengsheng), Zhang Yimou. Screenwriter: Hu Jian. Based on a short story by Su Tong. Director of photography: Xiao Pei. Art Director: Cao Jingping. Costume Designer: Huang Lihua. Editor: Gu Yuan. Composer: Chen Jiating. Cast: Song Jia (Shengling), Ma Jinyu (Zhou Shengling), He Gaili (Molly), Guo Gailing (Shengling), Jin Shuping (Yuan), Wang Lin (Yuan), Ding Yimin (Master Song), Gao Jingping (Doctor Gao), Chen Xiao (Ping), Cao Jingping (Jia Gao). The film is presented in association with China Film Co-production Company and Australian distributor Promax. 95 min. 126 min. Hong Kong: 1991.

DEADLY

DAVID J. WHITE

In spite of its promise as a Prison, *Deadly* is essentially a *Just of the Law* good cop/bad cop story, albeit with two multiple twists. The first twist lies in the fact that the "good" cop has to prove that he is not in fact a "bad" cop. The second, and more significant, twist is that the role of this twist of virtue is an impact into the death of an Aboriginal man while in police custody.

This action-packed story offers considerable potential for an enlightening exploration of the clash of cultures between black and Anglo-Celtic white Australia, but, for a variety of reasons, the overall result is less than satisfying. Perhaps the most glaring problem lies in the characterisation of the good cop, Tony Bourke (Jerome Ehlers), a detective relegated to desk duty after the accidental shooting of a junkie during the nighttime chase and gun battle which opens the film. Charged with negligence by a commission of enquiry, he is given the chance to redeem himself and regain his detective status by the Deputy Police Commissioner (Tony Barry). All he has to do is defend a similar enquiry at the remote town of Yabobari, the last interview at which is to find the real police officers innocent of any wrongdoing.

Director Eaten Storm and producer Richard Blair (the

script is credited to Storm, with Blair and Harold Allen as co-writers) have obviously attempted to set up Bourke as an agent for bringing tolerance and understanding to the film's (predominantly white) audience. His journey is intended to prefigure and guide our audience from the metaphors and moral dilemmas of inter-city complacency and ignorance, in which "junkies" and "bongos" have the same value – none – to the glaring, often unpleasant, but nonetheless illuminating light of the outbreak in which the Aboriginal people are to be understood as having a dignity which the alcohol and heroin can obscure but not erase. To some extent the director works, but Bourke is never really understood in the eyes of the viewer.

The opening sequence of the film clearly establishes Bourke as a victim of circumstance. We know he didn't see the girl step out from the shadows into his line of fire, we never doubt this word. Yet for the device of Bourke as victimising agent to be fully effective, there has to be a moment when we suspect that he is – like Michael Douglas' character Mark Goodson in *Basic Instinct* – a power hungry cop who gets off on "accidentality" taking away innocent bystanders. Without this element of doubt, the humiliating rape of Bourke's experience in Yabobari is diminished, and incoherence in its effect upon the audience.

While the film itself makes claims to "show" what "really" is, it is a story, and a story is a story, and a story is a story.



Jerome Ehlers' performance doesn't help matters either. Although he at times conveys, his screen presence is suffused with a strong but vain which conveys an unpleasant whiff of the slavery to his character.

An important sub-plot — and the film is full of them — revolves around the growing attraction of Bourke to a local Aboriginal woman, Daphne (Lydia Miller). She is resistant to but eventually intrigued by his overtures, but it is only in the film's closing moments that it becomes clear that Bourke is not just trying to get laid; the conflict can't have arisen from the fact that Ehlers centres that same conflict on his face when dealing with each of the three women in Yabberdy with whom he could conceivably connect. Of course, this indecision might be a deliberate ploy on the part of the filmmakers: an attempt to use the ambiguity streaks (a Bourke a good cop, or just a dirty one?) but even that opening sequence is counter-productive in having already established us then as ambiguous only in the eyes of the Force. To the audience, his motivation must be foreseeable, because we already know he is innocent.

I am dwelling on the distinction between what we (the audience) know and what they (the *Myopia* Police Force) think, because this is where the "thriller" element of the film comes apart. There is no tension established for us, and so the unrelenting of the narrative becomes a drawn-out exercise in predictability. Nevertheless, *Deadly* is not a bad film. Lydia Miller is fine in her role as Daphne, and Frank Gillechrist as Yabberdy a police sergeant Thornton does a superb job in establishing sympathy for a character who is increasingly revealed as pretty despicable. But John Moore's performance as the deadman's brother, Roder, is in spite of the loud proclamations to the contrary, patchy and it is here that the stark difficulty in reviewing a film like *Deadly* arises.

One suspects there is a touch of reverse discrimination around some of the discussion of the film: that liberal critics and reviewers have been so mindful of the death of Aboriginal performers and artists concerned that they have tactically avoided dealing with the film's artistic performers' weaknesses. While one has a certain sympathy with this, such professional delicacy can only be detrimental in the long run. An average film like *Deadly* which unanimously fails out to disappoint a mainstream audience but which fails to pull it off, should be treated as an honourable near-miss, not as a revelation. To not acknowledge its mistakes would lead to the assumption that if this is as good as film about Aborigines can be, then legal if not only would future attempts to deal with Aboriginal issues be shelved, but the possibility of funding commercially viable more subtle Aboriginal cinema directed and produced film would be all but foreclosed.

Still, *Deadly* is not without its merits, although these reside mostly in the details. It has the bravery to dare the stoicism which derails Aboriginal communities in Australia, and even to both extend this depiction to white communities and to provide exceptions. The assumed clarity of distinction between black

and white communities is torn into confusion by the prevalence of characters of mixed parentage. Aspects of the film's best scenes focus precisely on the impact that questions of parentage have had on the history of black-white relations in the country. The history of race scenes and the fact that underpins the "business" of Australia are clearly and disturbingly evoked using the motif of a statue of Major Mitchell, explains. The film is laden with images and snippets of the "other" history of Australia, the one which acknowledges that the end on the Aboriginals stands for the blood of the people and it is here those that the film draws most of its strength.

But perhaps the most telling moment in the film, to this writer at least, is one of little consequence to the story as a whole. It involves Thornton taking Bourke into the bush for a spot of neo-shooting. As Bourke takes a kangaroo in the sights, Thornton stands at his ear whispering instructions: "Let her have it. You know she wants it." The line between so many unjust acts against the Australian male psyche — the desire to kill the creature that justifies rape in terms of "he was asking for it" the male bonding that forces through rituals of violence — is drawn so deftly in this scene that it is hard to resist the rest of the film. *Deadly* may well have been a masterpiece of understated analysis, but probably because the details remain only details while the story goes along its meandering way towards its misanthropic and resolving every sub-plot within its final path-

osyl scene in the hills. In moments, *Deadly* is just another film which fails to achieve a satisfactory meeting of good intentions and good craft. And though it is to say, Michael Apple's *American Theatres* — which is like *Deadly* in so many ways, though still not without flaws — comes much closer to showing what such a meeting might look like.

DEADLY Directed by Brian Thornton. Producer Richard Mor. Line producer: Ianella Bernard. Scriptwriter: Brian Olson. Director of photography: Geoffrey Simpson. Production designer: Paul Lawson. Costume designer: Terry Ryan. Editor: Hugh Bennett. Composer: Gordon Newell. Cast: Jerome Ehlers (Tony Bourke), Frank Gillechrist (Serge Thornton), Lydia Miller (Daphne), John Moore (Roder), Gail Listerman (Joan), Alan David Lee (Serge Baines). Mainstream Productions. Australian distributor: Haylo. 98 mins. (M). Australia 1991.

THE LAST DAYS OF CHEZ NOUS

RAFFAELI CAPUTO

One of the early images of *The Last Days of Chez Nous* is a close-up of a tooth-shaped cake with the words "Welcome Home" laid on top. The camera sits on the close-up for a September two before a white strongly enters the frame and carries a nice chunk out of it. This image becomes a major motif for the film. It is an image that is real and has no pretensions about what this film is going to do or what confers when it is coming obviously the efforts of the heart and the pen involved.

The Last Days of Chez Nous has a real





SEAN CONNERY (PIELUS) FINDS AID TO HIS OWN
LARRY (PIELUS) (PIELUS) (PIELUS) (PIELUS)
PIELUS (PIELUS) (PIELUS) (PIELUS)

One might also argue that despite the opening discussion of Soviet submarine firepower in this film, *The Hunt for Red October* effectively marked the end of the Cold War espionage film. With defined as ancient animosity at its West end, Hollywood obviously finds a new site of conflict, and *Peter Geronzi* offers that. He fairly. More specifically, the white, upper-middle class American family.

However, it would be naive to argue that *Peter Geronzi* marks the turning point in Hollywood's conception of the spy struggle. In contemporary terms, this focus on the family as espionage's new frontier (Peter Geronzi as Holy Trinity) undoubtedly has been happening at least since *Peter Abbot*. But what is significant in this latest manifestation of the family-under-siege theme is the way in which the psychopath is supported by the psychopathy of the political. While there is no good argument for reading Alex (Glenn Close) as a metaphor for the AIDS virus in *Peter Abbot*, that identification remains implicit within the narrative of this film. In *Peter Geronzi*, by contrast, the narrative is explicitly concerned with the way in which the political — effective (the physical form of the Sean Miller psychopath — has forced itself back into the Ryan family's life. In spite of their best efforts to remove themselves from the hyper-trust world of politics as constituted by the CIA. Given the location of the family house (on the edge of Philadelphia) and its view, serves to stress

this desire to retreat from the political process.

Denied to the attention of the family is a reduction of all national struggles to the status of the same — namely, terrorism. In one crucial scene, Jack Ryan is forced to decide how much he wants to risk the threat to his family: he opts to use the CIA's methods. Using satellite technology, photographs are relayed to headquarters showing training camps for various international terrorist organizations in the Libyan desert. IRA, Strong Pelt (P.O.) the names are called off, and listed in the minds of the audience with Lyle and bonds with America's — and, by implication, the world's — annihilation. No attempt is made to distinguish the politics of the so-called divine groups and no troops are sent in to destroy the IRA base. The final video mission scene has all the human weight of an escape video game.

Subjectivity, like some huge figure, the best in the film, was the only moment in which one feels Noyce has been able to create his own perspective past the conscious eyes of Clancy and the Clancy's subjective resolution of Penetration. What is most noticeable about the scene is the awareness with which it is directed. Ryan turns his head away from the images on screen, obviously aware for the first time of the human cost of the decision he has made while immersed in the technology and abstractions of CIA headquarters. For a brief moment, Ryan is reminded: he becomes more than the mere "unwilling" respondent to demands "forced" upon him by the outside world. For the first seconds of that look, Ryan is proactive and responsible for the damage he has brought into his world.

Yet the ambiguity of Ryan and his role in the latter unfolding around him are barely touched on elsewhere in the film. The very fact of his own cultural identity — his full name is John Pielus Ryan — raises interesting possibilities for shades of misread, which are never explored. Similarly, Richard Harris' appearance as an American-based fund-raiser for the Glen Pelt is never fully explored. The ambiguity of the Pelt's role is eventually identified by Ryan as an "ideological" factor, propelled by the IRA, but by the time this happens, the question of the IRA's role is already so thoroughly active that any possibility of a more complex reading of the situation (and given America's Iran heritage, a little more complexity might be legitimate) has been precluded.

It is difficult to know how much of this is the fault of Noyce, and how much it is to be blamed on his raw material. Certainly, David Cain proved that Noyce was adept at slipping a film base and masterfully handling the conventions of the thriller, both *Peter Geronzi* is a film that is too much going on for anything to make much sense. Politically, the film seems to be trying too hard to impress, and the achievement becomes a paradox of a whole series of new it films. From *Silence of the Lambs* through *Seventeen* to *Cape Fear* and even going in *Ken Wall's* *Blindfold*, *David Cain* Of course, the similarities may owe more to chance than design, as Noyce has claimed. But the fact remains that the conclusion is as full of irony and darkness, yet so (single irony) that does not help looking at it the director was just bursting



Now & then NEGTHINK CUTTING



STOCK FOOTAGE
LIBRARY

CHRIS ROWELL PRODUCTIONS PTY LTD

SUITE D-103 FILM AUSTRALIA BUILDING

ETON ROAD LINDFIELD NSW 2076

TEL: (02) 437 3032 FAX: (02) 437 3034

Reg Matching to Online Edit or Cutting Copy

NEGTHINK'S

COMPUTER 'MATCHBACK' SYSTEM

Scene Keycode™ in 16mm, super 16mm or 35mm

+ Producing Frame Accurate Neg cutting data

from EDLS produced by all linear or

non linear editing systems.



CONTACT

Greg Chapman

100/10 Clarke Street

Crows Nest

NSW 2058

PH: (02) 437 3036

Fax: (02) 437 3034

20 Years service to the Motion Picture Industry

**optical &
graphic**
Pty Ltd

**Titling
Specialists**

- 1000 Typefaces on file
- Extensive Proofing system
- Accepts IBM or MAC files for discount
- All formats including anamorphic
- Quoting a pleasure

8 Chester St, McMahons Point, West Sydney, NSW 2055

Phone: (02) 922 3144

Fax: (02) 957 5001



**TO ADVERTISE
IN CINEMA PAPERS
CONTACT DEBRA SHARP
(03) 429 8811**

The 1991/92 Australian Catalogue of New Films and Videos Out Now

This up-to-date and thoroughly comprehensive 400 page Catalogue lists all the films and videos that are available for purchase, rental or borrowing throughout Australia.

The Catalogue lists Aus. titles - educational, features, management training, health, promotional, documentaries, shorts etc.

Each entry has the following information:

Title	Director
Producer	Crew
Cast	Year of completion
Running Time	Country
Gauge/Format	Censorship
Synopsis	Distributor (including Address, Telephone and Fax)

If it's AVAILABLE ON FILM OR VIDEO THEN IT'S IN THIS CATALOGUE

Order Now - only \$55 includes postage



Name Organisation

Address Postcode

Enclosed is my cheque/money order/official order No. needs payable to Australian Catalogue or charge my credit card:

☐ Bankcard ☐ Mastercard ☐ Visa ☐ Amex ☐ Others

Card No.

Expiry Date Signature

**Return To: Australian Catalogue,
PO Box 204, Albert Park Vic 3206
Tel: (03) 531 2086 Fax: (03) 537 2325**



THE 41st MELBOURNE FILM FESTIVAL

RAFFAELI CAPUTO

ANOT UNUSUAL (or understated) feature of recent years of the Melbourne Film Festival is the diverse and often curiously diverse of international cinema on show, where emphasis on any one national cinema theme is avoided. This year was really no different, though one of the independent, privately raised, gala-round highlights of the 41st Festival, Shinya Tsukamoto's *Tetsuo II: The Body Machine*, turned out best of showcasing the current state-of-the-film-the-very-attention-grabbing, feature film era. *The Mambo Kings* or *Strikingly Bedroom* (The Melbourne Film Festival should have *Tetsuo 2* on its emcee-card in the years to come, for the Festival has successfully turned itself into a mutually hybrid monster compelled to search out as many target audiences as there are films).

The ongoing aspect of this hybrid quality is that, while the Festival is profitable and experienced as a whole, it is really held together by an underground series of anachronistic, possibly festive, then even repeated to have been two opening nights. *The Mambo Kings* officially attempted to put viewers into the festive swing, but the task actually seemed to have been taken over by the Australian premiere of *Strikingly Bedroom* almost a week later. With director Anne Gilchrist and star Ahmed Amara in attendance, *The Mambo Kings* got the full gala treatment, however, it is a sad case where the lovely Latin atmosphere of the opening night party eclipses the film's sense of night-of-the-atmosphere. *Strikingly Bedroom* was not accompanied by a full-frontal giddy assault, but did generate all the applause and a good deal of chatter in the foyer. Many felt *Strikingly Bedroom* should have opened the Festival.

Opening night considerations aside, neither film can be said to reign high on cinematic contributions to the musical. The striking pro-

duction design of *The Mambo Kings*, as well as its lush Afro-Cuban jazz rhythms, may manage to keep audiences interested, but the film shows problems in successfully adapting the novel, *The Mambo Kings Play Songs of Love*, by Dantic Alphonse.

Two Cuban brothers, Hector (Antonio Banderas) and Cesar (Gaelle) (Ahmed Amara), are musicians forced to trek from Havana to New York, supposedly in search of dreams paved with gold prompted by the nightclub circuit. The central plot, however, gets lost as too many sub-plots involving emotional tangles invade the differing personalities of the two brothers. Various character scenes in just drop in and out, and as a result character motivations are forgotten at the edges.

Strikingly Bedroom, on the other hand, is incredibly presented as a musical feat. Much of the trouble about the film tends to be a

mixed reaction to the hype produced by its world premiere in Cannes. Where *The Mambo Kings* indulges itself with so many plot movements, this film suffers from a simple, pared-down plot. It centres on Scott (Banderas) (Paul Mercurio) as he attempts to investigate the old, tradition-bound bedroom dance by introducing his own new dance style. Seeing his sights for the Australian Bedroom Dance Federation (Chambers), he is torn between the desire to dance his own steps (all the strong possibility of being) (the dance) (or a same-line with it) (as played by the Federation's rules. Most of Scott's colleagues, and his mother (Pat Thomson) and Federation president (Johnathan) (in particular, are against new dance steps and try to persuade Scott otherwise. For his next re-

turn, however, Scott is helped along by Tina (Tina Turner) a much, smaller dancer of Spanish descent, who lives with her gruff-mother and very strict father in an oppressive neighbourhood. Tina's father used to be a famous dancer, and stands as a counter-point to Scott's feeling for real understanding of dance.

There seems to open up dramatic tensions based on generational and culture differences which should have a bearing on where, how and why two people can dance with each other in this way. *Strikingly Bedroom* is somewhat reminiscent of *Shogun* (the film is Antonio's *Shogun*) and also evokes the Hollywood musical of the 1940s, but does not really understand the complexity in combining the musical and dramatic forms of expression of the predecessors. Most of the characters are pale and too many laughs (they tend to look and act like caricatures of caricatures) and much of the dramatic possibilities are left in obscurity, so that the very dance and music

ABOVE: AN UNUSUAL PHOTOGRAPHIC SCENE: THE FATHERS' DANCE AND DANCE DANCE DANCING IN THE DANCE OF THE DANCE.



can be used to close over sexual, social and cultural differences.

It is a good thing the festival time neither before nor during the Festival de Cannes arrived. Films by Festival regulars Atom Egoyan, Wim Wenders and John Bayles (all Festival guests at previous years) were on hand.

The *Adjuster* does not progress further from Egoyan's previous efforts, and only confirms the steel-wireness of his method in trying to connect the different textures of images to emotional responses as a statement on contemporary society.

Meanwhile, Wenders' science-fiction epic, *Until the End of the World*, is too ambitious ("the ultimate road-movie" as he described it) to leave the theme of characters successfully travel along with the globe-trotting images. For all the visionary ideas based for, the visual splendor of their time found is already direct audiences.

John Bayles' *City of Hope* is also an ambitious film, yet the camera's look through numerous locations around a community in New York, the various characters it profiles and the dramatic situations it explores manage to sustain the dark sense of community for which the film aims.

Unlike last year, the French film came in surprisingly strong with Jacques Rivette's *La Belle Noiseuse*, as well as Peter's Ben Gogh and Chantal Akerman's *Nuit et Jour* (Night and Day) leading the list. The latter is actually a French-Belgian-Greek co-production and is a very direct, often humorous, reflection on love when Julia (Dulcie Lander), in love with taxi driver Jack (Thomas Langmann), also takes his Jack's father-driver, Joseph (François Hegard) like film seems to be taking longer-and-cherish jobs at a tense situation. A female taxi-driver puts into words much of the emotions the characters are experiencing, and it's sometimes interspersed with the action of the threesome. But it is the pared-down writing of the story and the sparse, sometimes monotonous, dialogue which give the film its emotional charge. Some of the action—Jack's pulling down a wall in his apartment he shares with Julia, for instance—results from what is left unsaid, or what is hesitantly agreed between the characters.

Peter's film opens with amplified sounds of brush strokes as the credits emerge over a close-up of a brush heavy with paint, then point that sweeps across a canvas in slow motion. The credit sequence suggests the indelible nature that exists between the creative personality and the creation. Comparison with Vincent Minnelli's *It's a Wonderful Life* and Paul Coe's *Minotaur: The Life and Death of Vincent Van Gogh* are bound to surface, but Ben Gogh takes back his being painting as an activity which reflects an artistic temperament. Instead, brush and palette are replaced by the camera.

Vincent Van Gogh (Jacques Dutronc) arrives in a small, idyllic village where he has an appointment with Dr. Gachet (David Berli), who has been recommended to Vincent by brother Theo (Bernard B. Gogh). This is where

Vincent also meets Marguerite (Alexandra Lazard), the doctor's daughter, who soon becomes his model and lover.

Most of the story's action takes place in this small village, and Peter is more intent on capturing the creative personality by studying the interior and exterior surroundings which in turn become the subject of his art. To this end, scenes are often drawn out (Theo's wife taking a bath) and sequences long and detailed (Vincent, Theo and Marguerite visit to a Paris nightclub and other) There is minimal editing and very little camera movement to take time away from studying the space of the scenes as though it were a painting.

When the painting element of Peter's film appears again, for Jacques Rivette's *La Belle Noiseuse*, not surprisingly, the element is time. Obsessed Frenchman (Michel Piccoli), a famous though inactive artist, resumes work on an abandoned painting, "*La Belle Noiseuse*", after meeting the artist (Christiane Bely). The hour-hour stretch of *La Belle Noiseuse* is an essential story element that unfolds painting as an activity which both affects and parallels the relationship between artist and model with their respective relations with wife (Lia Jovanotti) and lover (Nicolas David Burstein). More so, the parallel between Rivette's action to the abandoned painting and Rivette's return to the theme of earlier films like *L'Amour fou* is strongly apparent.

In *Light and Sound* (April 1992), Thomas Elsaesser presents the parallel even further, suggesting of the pervasive value of a signature, of enthusiasm: the painting revealed to the art dealer, Florian (Gilles Andrieu), is a painting Francklin completes in one evening after having the original, completed work holed up in the wall (open from a glimpse of an obscure artist). The audience also does not see the finished, original "*La Belle Noiseuse*".

As in last year's Festival, however, the strong postmodern of the film is seen the Asian programme. Chen Kaige's film *Shadow of the Dragon* (a life on a spring) should be given special mention for recreation of a divided China through its impressive and magical pictorial scenes (See interview with producer Dan Rainsford in the next issue.)

But because truly gets the spotlight on the film of actor-director Takashi "Bear" Kitano

Bear" comes from his act as one-half of a wonderful bookkeeper of "*The Two Bears*". Yet it could also be indicative of the rhythmic music and mood problems Takashi's film operates by.

Also noted, *Golden Gate* (and *A Score of the Best*) is the third feature film by Takashi, and compares in style but not story materials to his previous two films: sparse dialogues, off-



ACTING WITH BEAR AND MICHEL PICCOLI IN JOHN BAYLES' CITY OF HOPE, AND TAKASHI KITANO'S 24 1/2 HOURS (GUYTON AGON).

create motion, a slight unfolding of events.

Some other signs of *Golden Gate* (and *Shadow of the Dragon*) this film is *Shadow of the Dragon* (played by Takashi), as he approaches the camera, each stride of his legs is timed to a beat on the soundtrack. *Vincent Van Gogh* makes nearly around Takashi's design persons and popularity developed over the years as a television personality. It also drew early American audiences and, although the style is very direct, it is less

Jean-Pierre and Bille Wulmer, both of whom he worked with in the 1980s. He is also seeking a greater sense of unity and coherence in his work: two aspects which he attributes to the 'classical tradition' in cinema.

This film is not just about the artistic process and the production of a masterpiece. It is a multi-layered film which insightfully explores relationships and their transformations, understandingly depicting the paternal and filial, and usually frailty and dissolution, that are part of their entire process and the attainment of a type of truth, not just on the surface but in the lives of the major characters. In this sense, Rivette seems to be challenging the expectations that the results, whatever they may be, will be forthcoming without one's having to do much thinking.

The film is also created for two other reasons. First, it suggests that it is the humanity of the reader that must be given precedence over the search for truth in art, at least in the short term: and especially when that truth is a source of pain, even horror. Second, the film is committed to artistic efforts (as something stable and definitive though difficult to obtain), which is quite challenging given the exigencies of an age when post-structuralism and post-modernism have become so modish. Moreover, the film is potentially well-received a number of justifiable points - not just about the ineluctability of the goal and the experience of some sort of epiphany, either on a deeply personal level or on the level of the artwork. Even if the movie does not always justify the ends, the film is nevertheless full of insights, refreshingly unapproaching in the pursuit of its aims and ultimately poignant, even passionate and convincing.

Much of the same could be said about *Children of Nature* and *The Expensive Ship* of the Book, both of which deal with the idea of the quest and the myth of the return, but in quite different ways. Fédorov's films focus on the male-centered or elderly men, though (like *Walden*), and women, like (Walter Dreyer), is a woman home. Their search either is tedious and dignity, and ends to return to the 'old land', where Rivette longs

to be buried. Though the beginning and end are aesthetically directed, the middle sections do drag, at times. But the conclusion is quite mesmerizing.

A number of images add the transitions between these are strikingly beautiful and evocative: Rivette's death on the beach and though a dragging the body over the beach to the grave which he has prepared in the cathedral of the church, the blood on his feet as he walks over the stones. And the final sequence has a rapid quality, a poetic and local richness, that is quite unforgettable and that gives these images the full force of an epiphany.

Angelopoulos' films, quite simply, masterful. It is concerned with exploration and their displacement, as well as the lack of connection by the individual.

Those who are familiar with Angelopoulos' films will not have been surprised by the quality of his filmmaking. Like Andrei Tarkovsky, with whom he has many affinities, Angelopoulos has always privileged a sense of atmosphere. His pacing takes, real time, slow pans and scenes, much willows and slow and contemplative filmmaking, and generally avoids close-ups to create an all-encompassing rhythm. The film is characteristically unbalanced and unbalanced, so it will not be to everyone's taste. But it is also characteristically thoughtful and penetrating, especially when it deals with complex issues such as love and must be led on the threshold between two worlds, which are equally two possible and unyielding, with the promise of liberation (which needs to be broken one is attempting to understand them), with the mythology of the border and the tragedy of the individual's suspension there in a condition of homelessness, abandonment, despair.

It is a bleak and melancholy film, with recurrent, mist-shrouded landscapes and the harsh, grey light of winter, but it has a stark, terrible beauty. Though much of it is despairing in tone, it is also curious, especially in the ultimate suggestion that it is on the margin between two closed worlds, living in that space where the sky is suspended and where time seems to disappear. It has another name for a journey towards a destination that is either unreachable or inaccessible. It is difficult, in retrospect, to think of more profound film of the festival.

Also, when one considers such depths of thought and feeling in a film, Rivette's film seems weaknesses could be become evident, though one can understand the reasons



JOHN LUTHERMAN IN HIS FILM 'THE EXPENSIVE SHIP' (LEFT) AND 'THE EXPENSIVE SHIP' (RIGHT).

for its popularity. For the film seems to be a brilliant evocation of 'the future' for those who are creative and refuse to be short-judged, and for those who preserve artistic customs, habits and aesthetics, is inevitable. The dynamic use of montage, the imaginative use of color and light, the effective employment of slow-motion, the hyperkinetic use of the camera, and the delight in the body and its dynamic forms in space suggest that the film is a figure to watch.

The film's insistence on the surmounting of fear and the pursuit of artistic expression is quite unapologetic and convincing. But there are too many formal episodes and the moments of interest in particular is often predictable. To use a musical analogy, there often is not much between Angelopoulos' (middle class) film, a number of scenes are overdone and over-stated, and always in repetition serve the point. Significantly, these problems occur in the scenes between the close sequences.

To be sure, the use of close-up sequences is not new, either. Cinéma vérité is to dramatic effect in *Heaven's Gate* and, more notably, *Ellen*. Rivette explored it with elegance and insight in *Le feu*. But Lutherman has used it to fashion a dazzling whirling of a film that, despite its flaws, manages to be disturbingly Australian and yet universal in its themes as well. The director's love for the subject and the institution in the medium make it an attractive film indeed.

One ought also mention the relevance of the Japanese film of the 1960s and 1970s. This



COMPILED BY RAFFAELLE CAPUTO

ARAB AND AFRICAN FILM MAKING

Arabian Melodrama and Story Arcs, Zvi Dvir Books, London, 1991, 294 pp., mp hb \$69.95, pb \$22.00

It is what's perhaps the first detailed and serious study of Arab and African filmmaking to appear in English: the author begins with an account of the cultural history of the two continents and its importance to the emergence of filmmaking. They then look at indigenous filmmaking practices which developed after independence was achieved in the 1960s, and examine the central tenets under which films are produced today. Parts 2 and 3 of the book are concerned with specific issues, such as the problems of narration and representation in Arab film, and the discourse of image and voice in African cinema.

MY BRILLIANT CAREER: THE SCREENPLAY

Director: Winona, University of Queensland Press, 1992, 37 pp., pb, mp \$12.95

PRODUCING THE SCREENPLAY

Director: Winona, University of Queensland Press, 1992, 55 pp., pb, mp \$14.95

The screenplays of two award-winning Australian films by women directors. *My Brilliant Career* (1979), an adaptation of Miles Franklin's classic novel with the *AFI Awards*. *Proof* (1991) won two *AFI Awards* and was shown at Cannes in 1991.

SCREEN STUDIES CATALOGUE

National Library of Australia, Canberra, 1992, 2 volumes, pb, mp \$60, single volume price \$7.

This is a new and enlarged eighth volume edition to accommodate the increasing number of titles and indexes of the Film and Video Lending Collection. The volumes divide the collection into: American feature length and short fiction; International feature length and short fiction; Australian, British, Canadian and New Zealand feature length and short fiction; Experimental film and video art; Animation; Documentary; Film and television study; and Title and Personality index. More than 4,500 films and videos are listed to provide an overview of the history, art and sociology of world cinema and television.

ELVIS WORLD

John and Michael Stern, Blackwelder, London, 1991, 211 pp., pb, \$29.95

This book is a loving appreciation of Presley as an object of myth production. Although often humorous, the authors provide a comprehensive study of how and why Elvis became firmly embedded in popular consciousness.

The chapter on film career takes a rather in-depth study, but with a few glimpses for the iconic value of the celluloid king.

VARIETY: THE YEAR IN REVIEW

Stephen J. Steinke, Focal Press, Boston-London, 1992, 234 pp., pb, mp \$55

The second of Variety's "The Year in Review" series condenses and critiques the most significant mass communication trends of the past year. A valuable resource book for industry professionals.

MYSTIC PICTURE AND VIDEO LIGHTING

Blair Brown, Focal Press, Boston-London, 1992, 218 pp., pb, mp \$195

Professionalism, University of Queensland Press, 1992, 224 pp., pb, \$79.95

This textbook is chiefly targeted to established and would-be professionals, and is thoroughly exhaustive at the technique and theory of lighting, covering all levels from student filmmaking to big-budget feature production. *Professional Lighting Handbook* is especially concerned with mastering the equipment.

THE DAY OF THE DOG

Archie Weller, Allen & Unwin, Sydney, 1992, 167 pp., pb, mp \$14.95

First published in 1961, when it won a West Australian literature award, Weller's novel has now been revived by director James Pilkington. It tells of a young Aboriginal as caught torn between the bad influence of his friends, the love of a young woman and the threat of going if he returns to his old ways.

SOUNDTRACKS

NEW & ORIGINAL SOUNDTRACK RECORDINGS FROM OUR LARGE RANGE

Theaddy Magazine • Henry Mancini • \$25

Strictly Ballroom • Various Artists • \$25

Diamonds Are Forever • John Barry • \$25

The Spy Who Loved Me • Marvin Hameisch • \$25

King of Kings (Complete Score) • Miklos Rozsa • \$25

Steamboat Willie • (Collection of Disney Songs) • \$25

Sister Act • Various Artists • \$25

Witness • Danny Elfman • \$25

The Power of One • Various Artists • \$25

Death Becomes Her • Alan Silvestri • \$25

Mom & Dad Save the World • Jerry Goldsmith • \$25

READINGS • SOUTH YARRA
OPEN 7 DAYS A WEEK

100 YODDLE ROAD • MY INFO • BOOKS (VHS) CD/CASSETTES
23-25 DAVEN AVENUE • MY INFO • SECOND HAND (VHS) CD/CASSETTES

OTHER STORES

100 LINDEN STREET CARLTON 341 7123

200 ALLENBOROUGH ROAD MURFEEVILLE VIC 3802

176 GARDENERS ROAD MURFEEVILLE VIC 3802

MAIL ORDER • P O BOX 402 SOUTH YARRA VIC 3171

FROM THE CREATOR OF 'JEAN DE FLORETTE' AND 'MANON DE SOURCES'



**TWO ORIGINAL SOUNDTRACKS
ON ONE CD**

**MUSIC COMPOSED,
ARRANGED AND CONDUCTED
BY VLADIMIR COSMA**
(COMPOSER OF DINA)



AVAILABLE ON CD THROUGH
GOOD MUSIC RETAILERS

IMPORTED BY GUTH MUSIC RECORDS, A MEMBER COMPANY OF GUTH MUSIC, A TWO STORES COMPANY

IVAN HUTCHINSON

There was a time not so long ago when movie soundtracks were hard to come by, unless they happened to be a soundtrack composed entirely of pop tunes. The advent of CDs may not be responsible for the funereal—but since the arrival on the scene of these small, expensive discs, the taste of soundtrack releases has increased to something closer to a flood.

If you do you buy a soundtrack, especially a soundtrack from a dramatic movie, in which the music is generally background or atmospheric? The only answer is to hope you like the movie and have a vague feeling that, separated from the visuals, there is something in the score that will repay further hearings.

Sometimes this turns out to be true, sometimes not. Of the few CDs about to be released, the most disappointing musically in the one for the film *Dead Heat*, one of the most attractive for a film I spent little about.

Let us start with *The Player* (Varese Sarabande/USG 5266). The score for Rob Marshall's clever movie is credited to Thomas Newman who has provided a miscellany of interesting sounds which, since they have little inter-connection or development, have little to commend them once the novelty has worn off.

It is a "foreign" CD as well, despite the Missoula being its shot to make much impression. Track 11 ("Tous les Jours") is over four minutes, and is pure elevator music. Inevitably, according to the cover, by Jerry Mulgan which they at may not be a misprint.

A warning: don't have the volume up when you play Track 4, for the music is like music. I did and the opening crash of sound had two sleeping cats doing a landing jump nearly as lively as in Warner cartoons.

Fried Green Tomatoes (MCA 10481) is another Thomas Newman score, but only two of the 12 tracks are his work. The rest consists of various tunes, most of which hardly bring the film back to mind, although one, Terry Kathman's song "Cheerful" is heard in the movie enough to be established with it.

Patricia LaBelle does an eerily suggestive "Baroque Boss", there is a Bob Dylan song, "I'll Remember You" and others which suggest the South, but not necessarily this movie.

The *Monty Python* (Globe 7539-1/10340-2) brings back the past with a vengeance: classical allusions and Latin rhythms in the late and songs authoritatively played and sung by such as Tito Puente and Carlos Carr. Linda Ronstadt does "Parlodo" and "Quisiera Mechar", there is a Latin version of "The For You", and the pretty love song from the movie, "Beautiful Maria of My Soul", written by Robert Kraft, the film's music producer and Arno Glincher, the film's director is heard twice, once with the vocal by Antonio Banderas. This is not necessarily to everyone's taste, but arguably it is a masterpiece for someone of



the movie.

The same can be said for *Beauty and the Beast* (with Disney score of). The disc is 15 tracks and straight from the soundtrack and do fall just in the Broadway-sounding score of Alan Menken and the late Howard Ashman. There is excellent singing, some with sparkling orchestration and the title tune, as sung first by Angela Lansbury (as Mrs. Potts) and then as duetted over the end title by Celine Dion and Peabo Bryson, is a very attractive tune indeed. It all sounds a bit too sophisticated for Disney, but it is a highly professional effort.

Lethal Weapon 3 (Polygram 7599-1/10340-2) won't be remembered for its music, but as a film it has some pleasures. The opening track, performed by Sting with Eric Clapton ("The Probability

Me"), gets off to a good start, and Elton John's "Partners in Crime" sounds along on Track 2.

There are of the way a large orchestra takes over with the emphasis on strings and some ad-ming brass, increased musically on site and mixed trumpet. The music is pegged and mangled on Track 5 ("Gerry's Deal"), while Track 8 ("Rage and Rage"), with some lovely guitar and sax, ending away over a folk rhythm and folk sound like perfect night soothing music.

The *Alvin and the Chipmunks* (Hollywood HR-61804-2) has a clever score by Gershwyn (which uses a number of variations on all of all things, Burton's "Polaroid ring Chir" from "Polaroid of Personal", to supply some of the music necessary for this tale of a homicidal Nanny. The husband in the movie is a Q & A film

Technical

Introduction

By the time you read this, the premier Australian film and video trade event for the year will have happened. If you've read your SMPTE special edition of *Exposure*, then you will know that video has gone digital and the difference between your computer and your video gear is only money. Yet again you'll be forced to upgrade, but yet again you will get better equipment for your money.

For a techno buff like me, the last for it all was unknown (but a tiny voice (remember those tiny voices?) asked, "Why doesn't it look as good as film?" And then a big editorial voice says, "It's okay to talk to yourself but tell us about the new stuff for filmmakers." So, the next issue will have a "Film's Back" special with all the film relevant equipment and information.

The price of quality.

Australia always seemed to have the most sensible approach to the video vs. film confrontation. While the subject of heated debate overseas, here it was all a non-event and video was embraced with open arms and wallets. As soon as we took control of the telecine transfers away from the stations and transfers our own film to tape, the demand for better quality was answered with the first giant leap. As soon as we saw how feasible and fast we could cut our programmes and commercials on video, we saw another step forward in computer controllers for video post. But we always had the belief that for image quality film won heads down and, if we couldn't afford to shoot film, then you had to accept the trade-off to video resolution.

At the same time, the lowest common denominator for distribution became VHS and for a lot of jobs it didn't really matter that the image quality was different. Without video cameras, we would all be a lot poorer — in business as well as in information. We embraced the changes in technology as they happened and there is no going back. I'm certainly not going back to a non-linear videotape off-line again even if it is half the price of a computer-based edit.

Something uneasy has happened though to film when was the most obvious lower against the embrace of Broadcast video gear. Unless I'm reading the figures wrong, it appears that more people are choosing to shoot films film in marginal budget situations, and that the Super 16 message about upward compatibility to HDV and video cam formats is at least being paid lip service. From some quotes that have happened around me in the past few weeks, the extra cost of film, processing and telecine of the negative with a conventional video post-production is being considered by clients who would have classified film as an extravagance only a year ago.

It must be possible to make a rule of thumb about the percentage cost of film versus tape. From my experience, for a production with actors, studio and set costs, it would be quite low. Of similar interest was the figure quoted for the cost for director Ron Howard to shoot *Blown* instead of *James Earl Ray* and *Away*, featuring Tom Cruise and Nicole Kidman, of between one and two per cent extra.

The time has come to take the cost of quality seriously.

Turning the

We now know the name: the Clinton Kodak Company will suit for the use of high resolution electronic intermediate products. It has been developing Pan in Melbourne and in the U.S. It was announced first at the ShoWest EXPO in Los Angeles in July where Kodak also showed examples of scenes compressed with a prototype model of the CINEON Digital Film System. Around the same time was a demonstration of the system at the International Broadcasting Convention (IBC) in Amsterdam and the computer graphics event of the year (Siggraph '92) (We'll see details of SMPTE '92 which is taking place as we go to the printers with this issue).

Kodak also announced plans for the opening in 1993 of a permanent Digital Film Center at a new facility it is constructing in Hollywood adjacent to its current Burbank site.

A few of the key management people have been giving interviews which tell us a little more about the system. We collected some of the more pertinent comments here.

The One and Only

"The Clinton Digital Film System bridges the gap between the art of filmmaking and the efficiency of computer technology. This is the only digital intermediate system that has demonstrated it can produce film resolution images," says Don Malachuk, Marketing Manager, Advanced Technology Products for Kodak Motion Picture and Television Imaging. "It has been very fast film scanning and recording capabilities. The workflow will reduce film-to-air processing time and cost and work with digital pictures in an interactive mode."

Malachuk also notes that Kodak has licensed patents and composing algorithms from Ultimate Corporation. "During the past 25 years, Ultimate Corporation has perfected the use of software for electronic image compositing at NTSC, PAL and HDV resolutions. However, this is the first time the image compositing technology they have perfected will be available in film resolution," he says. "We believe this will give filmmakers an enormous amount of creative freedom. They will have increased flexibility while being able to create electronic composites in days instead of weeks." Kodak plans to open a Digital Film Center in Burbank on 26 September. The Center will serve as a

calities

Cineon

test site for the Cineon Digital Film System
says Mikowich

Our goal is to provide visual effects production with convenient access to its advanced technology during the critical stage of development. It will allow us to produce superior and diverse results from a wide range of filmmakers. That information will be invaluable to fine-tuning content and capabilities of the Cineon Digital Film System before a production model is brought to the marketplace in 1993.

If you haven't caught up with the beasts of the system, it incorporates hardware and software components including a film scanner, an image-compositing workstation equipped with a transparent-based image processing accelerator and laser film recorder. Additionally, the system employs industry-standard computer peripheral interfaces and a software-based open architecture system.

It can scan film into digital data for image processing, electronic painting and digital compositing at the film workstation. The digital pictures can then be recorded back onto a high-resolution colour intermediate film with a gas laser recorder without compromising any of the image quality on the original negative. The "no compromise" bit is the really exciting break-through. Kodak has taken the position that its E6R fine-grain stocks have to be the benchmark in quality. Anything less than that is not acceptable.

To get that quality requires a lot of data: up to 40 MB of data to digitally represent all the image information on a single frame of 35-mm colour negative film. That provides 10 bits of information per pixel in each of three colour channels. This leaves headroom for image manipulation. Performance of the scanner and recorder is still going the other way, but the goal is for three seconds per frame input and output, according to Mikowich. The system will also operate at one quarter and one half resolution, which are comparable to NTSC/PAL and HDTV image quality respectively.

Mikowich said at the Banville Expo that the aim was "to make this technology more approachable to people in the production community who aren't special effects experts —

producers, writers, directors — so that they'll understand the implications." It was a problem similar to this that the video systems such as Quantel's Harmony achieved. Introduced three years ago for the right kind of contributors to be willing to take full advantage of its capabilities, Cineon faces a similar task.

The system, Mikowich said, "has been 'going a great response from cinematographers'." Alan Devlin (who won an ASC award

for *Chatterbox* on video) was quoted in *Video* saying that if the Cineon system lives up to its promise to provide all the flexibility that a Rank Telecine machine does in transferring film to the video format, but at full-film resolution, it "will be a real dream".

The concept of starting out with film and then doing masking or special effects at a digital workstation and, in the final phase, allowing a cinematographer to do electronic colour correction, essentially reverse the cinematographer's role. He will be able to do an electronic master print and then go back to film — a revolutionary concept. Devlin said: "One challenge for the cinematographer for the next decade will be working out film or her role in the future of the film video interface."

Video also quoted cinematographer Steven Poster:

When we can originate on film, correct electronically and output back on film, life will be complete. Right? Withholding it a moment for special effects use, but cinematographers I've talked to and myself included, see the day when it will be used as an entire finishing medium.

Now for the Demonstration

The demonstration film that is being shown has several fine composite scenes, one of which involves the full use of Ultrafilm System 8 software.

One of the scenes is a particularly difficult

CLAUDE COMBES/STUDIO CITY
WITH REGULATION SYSTEMS/INTEGRATED SYSTEM



multi-shot shot. The foreground is an exterior filmed in daylight against a portable blue-screen background. A blonde actress walks on a phone booth and makes a call.

The portable screen is coated with ordinary blue paint rather than the ultra-protein material that would typically be needed for this type of a composite scene.

When shown at Amsterdam, C. Bradley Hunt from the European Sales division described the shot as

a worst-case scenario. The blue screen was lit by daylight with copious reflection given to controlling the illumination on the screen. It was a very warm day with the sun period only peering through the clouds and intermittently over-casting the film. There are reflections on the glass booth and the actress's blonde hair is very messy and shot messy.

Both the foreground and background picture elements were photographed on E6R (Eastman E6R colour negative film 5245) using the Academy-Made-to-order 1851 speed ratio. The film elements were scanned on the Cineon digital film scanner and converted into digital data for image compositing at the Cineon digital film workstation. Then the resulting digital images were recorded onto Eastman E6R colour intermediate film 5245 using the Cineon digital film recorder, producing a digital duplicate negative. The image quality of the digital duplicate is a virtual match to the original camera negative. Hunt.

Technicalities: Turning the Cineon

What makes this such an elegant demonstration is that inherently more elaborate attention to detail would be required for photographing the foreground picture element. However, with the intuitively and easily accessible computer tools available in the workstation, the composed picture elements can be made seamless with image quality sufficient for independent intercutting with live action footage.

The principle of the Cineon exhibit at Stuttgart was a 35 mm film titled *Sea of Truth* which profiles techniques of high-resolution compositing made with the prototype digital film system. The demonstration footage is augmented with commentary by film industry filmmakers, including director Wayne Warren, visual effects producer Herman Blumhew and cinematographer Lucio Ravasio. Grant Gundry and Fred Eklund.

The Ultimate

One of the key features of the Cineon digital film workstation software is the incorporation of Ultrafibre blue-screen compositing technology (page 18).

Kodak licensed patents and compositing algorithms from Ultimate Corporation because this technology is the best of blue-screen video compositing. We are capitalizing on the knowledge they have gained over the past 30 years in perfecting blue-screen video compositing technology.

Recently, Ultimate developed a new generation of software, the Ultimate System 2, which gives editors the freedom to move in, around and through objects in the background instead of just being filmed against the blue-screen background. This has the potential to make those blue-screen elements act more dynamically. These filmmakers will have the flexibility of manipulating a variety of scene parameters and the image quality which can be achieved only in a high resolution digital film system," says Hunt.

Hunt also notes that use of the Cineon digital film workstation eliminates some of the more time consuming steps associated with optical compositing. Ultimately, this will compress the time needed for compositing images by an order of magnitude, he predicts.

The ability of the Cineon system to intercut live-action film with computer-generated effects in a few days instead of weeks opens up many new markets and applications. Hunt:

This should be of great interest to video studios because involved with the posting at TV spots which end up as cinema commercials. The Cineon workstation can be used to post a TV commercial with the image being downsampled to D1 video resolution for preview and for TV distribution. The high resolution digital film data is the posted commercial can



then also be laser recorded out to intermediate film to produce a cinema version that matches the high-resolution camera negative.

Although the creation of visual effects for both feature films and live action commercials is the primary goal, note that the Cineon system has the ability to also be a large market to exploit in some settings. The ability to shoot scenes and then take out wires, composites, telephone poles, or any other small objects not belonging in a scene could be a great time and cost saving for a production company. This is especially important when it would be extremely expensive to shoot the scene.

We are also involved in discussing with customers who want to do film restoration on the system. Being able to take a damaged

motion picture film and replace the dirt and scratches, and then repair damaged frames with related scenes from preceding frames, provides a powerful tool for the studio or archive.

Makarewicz also described some savings.

There are great deals of interest in digital technology for restoring and preserving images and soundtracks. The most valuable assets most producers own are their films. The film libraries in Hollywood are the world's library of films. Unfortunately, this archive for posterity can be damaged by accidents, negligence or simply by the ravages of time. The Cineon digital film system can be used to restore damaged frames to their original form. For example, large information records may be scanned into digital format and the information can be cloned to repair damaged frames.

Hunt says:

The facility was opened in September and we used it as a beta test site for the Cineon digital film system. We plan to make the system accessible to a wide range of customers from around the world in order to gain insight into the performance of the system. This will provide us with the information we need for fine-tuning features and capabilities before the Cineon system is brought to the market place in 1993. The Digital Film Center also has the advantages of being able to supply high-quality digital film scanning and film recording services to customers who may not have the volume of work necessary to justify the cost of owning their own film peripheral equipment in the Digital Film Center. Customers will also have the choice to test drive a workstation before purchasing one.

Based on the demand we see in Europe, with all the experience we gain with the Burbank facility, we may consider opening a similar Digital Film Center somewhere in Europe.

As for an AppleLink or PnP-compatible centre, don't hold your breath.

Ed Jones for President

Kodak announced that Ed Jones will be president of Cineon, Inc., when it opens. Jones spent the past 13 years at Industrial Light & Magic Company. After studying filmmaking and television at Montana State University, he studied his general film class in children. He was the optical photography supervisor responsible for overseeing compositing of a mission and live-action images in *Wings of the Eagle*, *Flight* which earned him an Academy Award. During recent years, Jones has been director of post-production at ILM, where he was involved with their ground-breaking computer graphics and digital imagery. Jones.

The goal of Cinecitta, Inc. is to provide easy access to as many filmmakers as possible to this high-quality digital system. We are encouraging them to experiment, including using it on small post-production and visual effects projects. This will give them a head start on determining how they can best take advantage of the emerging digital technologies. It will also give us insights and information for fine-tuning the Cinecitta digital film application before Kodak brings it to the marketplace in 1990.

Furthermore, the Cinecitta digital film system employs industry standard peripheral interfaces and a software-based open architecture system. We are working with SMPTE to get an agreement on a digital picture file format which will ensure easy exchange of data with studios and to workstation and facility to facility. We believe we are serving an industry need while providing opportunities for other vendors to develop complementary hardware and software products. Our goal is to make this technology widely accessible. We plan to sell built entire systems and individual components. We will also operate one or more Digital Film Centers, depending on demand, to ensure that the industry has ready access to buying, learning, recording and workstation services.

Wilkosch described the three main areas of how Kodak has the system being used: painting, image processing and compositing. He described them as follows:

Paint Magic

Painting involves things like guide wire removal. For example, as Rod Taylor being carried was used on *Robt Williams* in the flying scenes. That gave him some freedom of action. It was also used. The film was scanned into digital format, and painting techniques were used to remove the guide wire. Appropriate backgrounds had to be inserted into the space left by removing the wires. Then they had to record the digital picture back onto film. Guide wires are also used with miniatures and models. Painting will also be used to repair windows, other artifacts and damaged film.

It will also be used for salvaging scenes which might otherwise have to be reshot. For example, if a scene for a 1990 period movie is accidentally filmed with a jet control or telephone pole in the background — or just, it doesn't have to be an accident. There are times when a director or cinematographer sees a problem, but keeps shooting anyway. Maybe it's a magic moment when something unexpected is happening. Or perhaps it is a very expensive shot involving hundreds of extras that would be prohibitively expensive to repeat. They are beginning to recognize that if an accident occurs they will be able to fix it digitally.

True Colours

Image processing also covers wide range of possibilities. You can manipulate natural colors, saturation, contrast and even the aspect ratio of images. Furthermore, you can isolate some made at a home to make those decisions. For example, you can help decide to change the colour someone's eyes. This capability can be used as a problem-solving tool, and it can also be a powerful artistic aid at all levels. One cinematographer described it as giving a composer the ability to conduct his own symphony and have a second chance at interpreting how the music should be played.

There are elaborates who will think of applications which haven't entered our dreams. For example, one cinematographer

came up with the idea of using this technology to make scenes shot in daylight look like night by entering the colour of the sky and painting in appropriate ambient light. This could eliminate a lot of the time and costs associated with lighting big exterior night scenes.

Just the Blues

Digital image compositing should make the greatest immediate impact. Image compositing is almost as old as the industry. At the turn of the century, image compositing was done in the camera as a way of putting people in places and environments where it wasn't practical or possible to film them with the scene present in those cases. They shot the film with the actors removed, and later made double exposures.

The Details to Date

During development, details of the Cinecitta system were very sketchy. For those interested, the following is the most recent information released. In an interview with Don Wilkosch:

Can you describe the components of the Cinecitta digital film system?

The scanner uses a proprietary CCD sensor designed and manufactured by Kodak. It has three linear arrays each with 4096 pixel photodiodes covered with red, green and blue film. The films are optimized to match the eyes in contemporary colour negative film. A sensor light source and integrating filter are used to provide high-powered diffuse illumination. The scanner employs unique signal processing electronics and a proprietary transport design using frame-induced pin registration and film surface pasterning. These features are important for accomplishing a seamless compositing of picture elements.

What about the Cinecitta workstation?

It incorporates a SUN microprocessor platform and the UNIX operating system. The workstation can be used in a stand-alone or workstation environment. It provides preview capabilities on a video monitor. Kodak has developed a computer-based image processing accelerator, an integrated Distributed Frame Store which provides the bandwidth to rapidly access images and high-speed image manipulation in an interactive environment. Software developed for the workstation uses concepts and symbols that are familiar to people who are working at film optical benches and video post-production facilities. The workstation provides interactivity with selectable windows and rapid updates of processed images.

Image processing tools can be used for colour grading, masking, blurring, repositioning and painting. In addition, images can be exported to and imported from other software packages. I have already discussed applications for the electronic image compositing software we have licensed from Ultimate Carpenter.

How are images stored?

We use a parallel data bany interface to the processor through a high-speed SCSI-II data bus. On-line disk storage is increased by writing disk drives to the array using industry standard peripherals, including the Datatype II disk recorder, and AMPRE CBT digital cassette recorder which can support data transfer rates in excess of 15 Mbit/sec.

What issues the film recorder. How do you get back to film?

The recorder uses three visible gas lasers, blue-light supplied by an argon gas laser, green and red lights are provided by helium neon lasers. Unique lenses and beam shaping optics have been optimized for the application. The transport system is based on the same frame-induced pin registration and film surface pasterning design used by the scanner.

How important is the Cinecitta system is designed for use with more than one 35 mm format. Can you be more specific?

This system is currently designed to accommodate Super 35, Academy Apertures, Cinescopes and VistaVision formats.

See **AVID** And You'll Never Look At Editing The Same Way Again



*More customers depend on AVID,
the world's best selling digital
non-linear editing system. Now
available on Apple's high perfor-
mance Quadra 600.*

With more than 700 AVID installations world wide, a multitude of happy editors are enjoying the freedom and speed of random access, non-linear editing. Never before has creative editing been this easy and so much fun. Picture this... Images so sharp you can see the subtlest details—coming at you in full screen, 25 fps playback. And you'll really look twice at the motion control, wipes, graphic positioning and colour vectorscope.



*Choose from
25 for word or
reverse a tape of
any duration*

Sound good? It should, especially when you add 48kHz audio with four channels of output and scrubbing with pitch change. Look at it this way... AVID has the experience, the breadth of products, the technical innovation, easy software upgrades and direct customer support to back your creative vision.



*AVID features audio scrub
with pitch change and
48kHz 4 channel output*

For a better look, call Peter Amos or Mark Denyer at (02) 975-1323 for a brochure and demonstration video tape.

Represented in Australia by:

QUANTUM
PACIFIC PTY. LIMITED



QUANTUM PACIFIC PTY. LIMITED Unit C, 5 Skyline Place, Frenchs Forest N.S.W. 2086 Tel: (02) 975-1323 Fax: (02) 975-1368

Traveling movies were invented some time during the 1800s. Usually photography either on a transparent or on a black glass negative was exposed into another roll of film. Eventually the industry came up with the idea of using a blue-screen technique for filming actors, objects, miniatures and models in the foreground. The working mode of exposure to record the actor on blue background (held back on a glass) was made as a tool for optical compositing.

Early in my career, in 1975, I worked for Robert Abel & Associates, who did innovative work with the compositing of multiple images for commercials by combining live-action photography with film from a computer-generated environment. Abel thought of a 30-second commercial as 600 individual elements. It wasn't unusual for us to make 100 pages of a commercial narrative manual adding a later layer of visual information each time. The most famous of those spots was the butterfly study, which was produced for 7 Up. Of course, it was a very slow and time-consuming process with a lot of work involved. If you introduced a problem on the 5th or 10th page, you had to start from scratch.

As far back as then, I had the dream of using digital technology for compositing on digital film machines. Computers were a source of the uniform by using computers to diffuse a technique used to board a window clean in reality, and integrate them with live-action photography to thus, complementing image quality, or simply by doing very rich multiple layering of live-action images that

simply left practical with optical technology. Having said all of that, I think the most significant element will come from speeding up the process of making composites as it becomes more practical and affordable. I believe there are people willing to become involved when digital compositing technology becomes more widely accessible.

You do have the ability to correct anomalies at the digital workstation. There's already requirements for photographing physical elements for composite scenes. Film-screen photography requires a very desirable expertise and the use of specialized background materials. For example, if a subject with a shiny surface like a metal ball buckle, gets too close to the blue-screen, it can capture a reflection of the colour. This is a lot harder to do than get a blue-screen difficult to get rid of with conventional optical compositing technology. However, it can easily be eliminated at a Chinese digital workstation. The bottom line is that there will be a lot more flexibility and creative latitude in the creation of blue-screen picture elements.

It is hard not to have some of the industry creep into the decadence of a system such as this, but I think it is to be expected. He concludes with the observation that:

"I'm certain we will learn more regarding what is needed and how the technology will be applied after the Digital Film Centre is open. There are long-term possibilities for development of digital image handling conditions for generating quality stock footage, including both

synthetic environments, objects and characters, and live-action footage which can be located easily and transported for compositing. This is just a first step. But let's get a good step."

PROFESSOR Eusebio Lopez, DRI and DRI-son and Ultimate as of technology. The Centre Digital Film Center will be located at 606 Canada Boulevard in Redwood, California.

COLOUR CODING

The next film magazine you see may have a new rating strip.

This might as well be an off-kilter as we assess. But apparently responding to customer requests, you will find that the tape that says the next 40000 film can be printed will be colour-coded. In 65, 35 and 16mm formats the colours that will signify the different emulsions are:

RED for Eastman EXR 500T
BLUE for Eastman EXR 200T
GREEN for Eastman EXR 100T
GOLD for Eastman EXR 50

Not only does that, especially when swapping reels with different stocks during the day.

**ANYONE WITH
INTEREST IN
TECHNICALITIES**

**CALL CONTACT
FREE NUMBER ON
1-800-455-5555**

Raffia Hats

**MADE TO ORDER
A VARIETY OF STYLES
COLOURS, SHAPES & SIZES**

**CONTACT
CHRISTINE E. KIRBY
(604) 426-5442**



**TO ADVERTISE
IN CINEMA PAPERS
CONTACT DEBRA SHARP
(604) 426-5511**

HERE'S YOUR OPENING TO THE FILM & TV INDUSTRY

It's an industry that is notoriously difficult to enter. Open Channel offers quality training from leading industry professionals. Courses include:

- Introduction to advanced and specialized film and video production short courses.

All this is provided to you alongside our work as a dynamic facilities and production house.

Contact us now for specific course information by phoning us on 604-419-5121.



The Accredited Film Centre is a supported Open Channel

OPEN CHANNEL 13 VICTORIA STREET PITTSVIEW VICTORIA 3800
TELEPHONE 604-419-5011 FACSIMILE 604-419-1404
FACILITIES / PRODUCTION / TRAINING



Technicalities: My Favourite Tool



— **Exp1** — If my favourite tool is the one most used during leisure time, then I reluctantly admit it would have to be the remote control on my VCR. It's a love-hate relationship... in theory it offers me relief — from getting out of my chair — and its status as a remote allows me to execute decisions which would otherwise not be important enough to overcome the apathy in "Couchy Chair" syndrome. I can avoid the most cumbersome (and Hindi, and Viennese) or sets of the most position to avoid being startled from my chair by those fully-modulated jingles. A device to relieve stress? Ah, but the trap is the fate of the ZAP!

"Clapping" or "flapping" the sort of mass gratification facility wherein one tries to absorb as much information as possible in any given viewing period, tentatively changing channels to follow numerous programmes simultaneously. (Let's not even bring here: *baller!*) This phenomenon is created only by the viewing of programmes on fast-forward scan mode as being the most stressful form of leisure known to (the) mankind! When this scan technique is applied to pre-recorded audio or music videos

(are using what the headroom dubbed a "Blipset"), it empowers them with incredible mind-numbing potential. They require only minimal attention spans and subvert the viewer to sedation point — "More is better" — Sound asleep?

(But this is getting too serious... For me — ZAP!)

POSTSCRIPT

In response to some disturbing remarks that have filtered back to us here at VFL, I would like to clarify our position. We are very much an ongoing business, flailing (and moving) back into our fully re-evaluated position. We have reduced staffing levels because of the lesser workload (in this recession we had to have), but are still offering overnight rushes and the cheapest processing available. Much of our equipment has been renewed and our pricing is more competitive than ever. We are the only Victorian-owned and operated laboratory, our opposition being a branch of a Sydney-based company. We do need support from Victorian filmmakers and I would like to appeal to all filmmakers shooting in Victoria to try us if you have not already. You will find the quality and service on offer are the best available — we've been to sleep!

PETER WATSON JRL, VICTORIAN FILM LABORATORY

FRAMEWORKS provides the cutting edge. You provide the creative edge.

At Frameworks we believe editing is a craft. And a craftsman can only go as far as he goes with the right tools. Six months ago AVID was a great tool for commercials but not quite the right tool for drama, features, television or video. Now with a list of credits including over 15 features and television plus over 500 commercials world-wide, AVID has proved itself. AVID's picture quality has surpassed all traditional and competitive digital non-linear editing systems. The result is that feature films, dramas, or extended documentaries can be edited with the best clarity and simplicity at computer speed and flexibility.

Frameworks was the first in Australia with AVID and is the most experienced facility in digital non-linear technology. We can provide you with all the training, technical and production support you require.

If you haven't seen AVID in the last 6 months contact Stephen Smith at Frameworks. We promise you that Director, DOP, Editor and Sound Editor will be interested in the Productivity of AVID — but for different reasons.

Custom Technology Two Command



2 RIDGE STREET, NORTH SYDNEY 1585
PHONE (02) 934 0904 FAX (02) 934 9017

[illegible]

[illegible]

[illegible]

TABLE 1

[illegible]

City/State	Denver, CO
Acad. degree	BA
1st work experience	Robert Johnson
Others	Wiley (1 year)
Self-employment	1st. Winkler
Careering	Wells (2 years)
Laboratory	Alameda
Lab. interest	Microbiology
Others	20 years
Current role	1st. Winkler
Working title	1st. Winkler
Lab. interest	Microbiology
Current job duties	1st. Winkler
(The above)	1st. Winkler
Expected developmental theme, next 5 years	1st. Winkler
Expected fulfillment opportunities	1st. Winkler
How do you plan to reach your goals?	1st. Winkler
What are your strengths?	1st. Winkler
What are your weaknesses?	1st. Winkler

DOI: 10.1002/for

[illegible]

11. <http://www.fishbase.org>

[illegible]

100

[illegible]

© 2006 The Authors
Journal compilation © 2006 Blackwell Publishing Ltd

Free air	Chlorine (bleach)
Outgoing	Extra money
Act sharp out	Fast money
Electronic person	Money-making
Shilling out	To writing
Leisureing	(slang)
Wine gauge	Wine
Wine rate	Wine
Shedding rain	Costs 100%
Cost money but (American)	Could have it
Cost money but (British)	Costs money
Cost money but (French)	Costs money
Cost money but (German)	Costs money
Cost money but (Italian)	Costs money
Cost money but (Japanese)	Costs money
Cost money but (Korean)	Costs money
Cost money but (Latin American)	Costs money
Cost money but (Middle Eastern)	Costs money
Cost money but (North American)	Costs money
Cost money but (Oceania)	Costs money
Cost money but (South American)	Costs money
Cost money but (Southeast Asian)	Costs money
Cost money but (Southwestern Asian)	Costs money
Cost money but (Tropical)	Costs money
Cost money but (Western)	Costs money
Cost money but (Worldwide)	Costs money
Cost money but (Yugoslavia)	Costs money

Chief designer	Robert Froehner Ohio College of Art
Pre-production designer	1949/50 / 1949/50
Production designer	1949/50 / 1949/50 1949/50 / 1949/50
Director	Alan Poling Principles of Design
Scene designer	Arnell Swanson Jr. Arnell Swanson Jr.
Supervising	Jeff Conklyn Jeff Conklyn
CGP	Jeff Conklyn Jeff Conklyn
Special interests	Arnell Swanson Jr. Arnell Swanson Jr.
Editor	Arnell Swanson Jr. Arnell Swanson Jr.
Chief designer	Arnell Swanson Jr. Arnell Swanson Jr.
Costing	Sam Morgan Costing Sam Morgan Costing
Building materials	James Lenn James Lenn
Supported by	Flowers Design Flowers Design
Print manager	Flowers Design Flowers Design
Layout/illustrator	Tony de Francisco Tony de Francisco
Print assistant	Illustration Studio Illustration Studio
Character designer	Reese Brown Brown Reese Brown Brown
Character artist	John Brown Brown John Brown Brown
Character rig	Arnell Swanson Jr. Arnell Swanson Jr.
Set and stage	James Lenn James Lenn
Coordination	Glenn Barker Glenn Barker
Scene operator	Principles of Design Principles of Design
CGP photography	Glenn Barker Glenn Barker
CGP	Tony de Francisco Tony de Francisco
Layout/illustrator	Jeff Conklyn Jeff Conklyn
Character artist	Arnell Swanson Jr. Arnell Swanson Jr.
Storyboard artist	Robert Froehner Robert Froehner

Table 1

Keywords: Adolescent; Internet; Social media; Self-esteem

[illegible]

(see previous page)
 800-4-A-BOOKS
 800-4-A-BOOKS
 800-4-A-BOOKS
 800-4-A-BOOKS
 800-4-A-BOOKS

AUSTRALIAN FILM TELEVISION
 & PAPER INDUSTRIES

A-MPONG TROU (cont.)	
Fish community	197/198
Fish production	197/198
Fisheries	197/198
Fish production	197/198
Fisheries (fishery)	197/198
Gender	Jane Robinson
Producers	Murray/Murray
Scenarios	Mary Smith
SCF	Charles Robinson
Jobs	Linda Robinson
Food shortages	in Robinson
Planning and/or project	
Control	Ang Robinson
Excess (fish)	News (fish)

© 2006 The Authors
Journal compilation © 2006 Blackwell Publishing Ltd

[illegible]

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

[illegible]

For details of the following
 show go to www.bbc.com.
 The following are the main
 highlights of the show. The show
 can be seen on

ISSN 0013-7944
CODEN JPLAED

See details of the following
new products/issues
CITY STREET
DEFENSIVE COUNCIL
BUFFY ANIMATED TROUSERS
BACK FREE FOR ALL PUPPETS
FOURTEEN FROM ALL
SCARVES IN RELATION TO HARBIN
AN ANTI-SPY CONNECTION-OF
WOMEN AND CHILD REE TROUSERS
TWO HAT TRAP

THE UNIVERSITY OF CHICAGO PRESS

[illegible]

THE UNIVERSITY OF CHICAGO PRESS

[illegible]

1999-2000, 2000-2001, 2001-2002, 2002-2003, 2003-2004, 2004-2005, 2005-2006, 2006-2007, 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015, 2015-2016, 2016-2017, 2017-2018, 2018-2019, 2019-2020, 2020-2021, 2021-2022, 2022-2023, 2023-2024, 2024-2025, 2025-2026, 2026-2027, 2027-2028, 2028-2029, 2029-2030, 2030-2031, 2031-2032, 2032-2033, 2033-2034, 2034-2035, 2035-2036, 2036-2037, 2037-2038, 2038-2039, 2039-2040, 2040-2041, 2041-2042, 2042-2043, 2043-2044, 2044-2045, 2045-2046, 2046-2047, 2047-2048, 2048-2049, 2049-2050, 2050-2051, 2051-2052, 2052-2053, 2053-2054, 2054-2055, 2055-2056, 2056-2057, 2057-2058, 2058-2059, 2059-2060, 2060-2061, 2061-2062, 2062-2063, 2063-2064, 2064-2065, 2065-2066, 2066-2067, 2067-2068, 2068-2069, 2069-2070, 2070-2071, 2071-2072, 2072-2073, 2073-2074, 2074-2075, 2075-2076, 2076-2077, 2077-2078, 2078-2079, 2079-2080, 2080-2081, 2081-2082, 2082-2083, 2083-2084, 2084-2085, 2085-2086, 2086-2087, 2087-2088, 2088-2089, 2089-2090, 2090-2091, 2091-2092, 2092-2093, 2093-2094, 2094-2095, 2095-2096, 2096-2097, 2097-2098, 2098-2099, 2099-2100, 2100-2101, 2101-2102, 2102-2103, 2103-2104, 2104-2105, 2105-2106, 2106-2107, 2107-2108, 2108-2109, 2109-2110, 2110-2111, 2111-2112, 2112-2113, 2113-2114, 2114-2115, 2115-2116, 2116-2117, 2117-2118, 2118-2119, 2119-2120, 2120-2121, 2121-2122, 2122-2123, 2123-2124, 2124-2125, 2125-2126, 2126-2127, 2127-2128, 2128-2129, 2129-2130, 2130-2131, 2131-2132, 2132-2133, 2133-2134, 2134-2135, 2135-2136, 2136-2137, 2137-2138, 2138-2139, 2139-2140, 2140-2141, 2141-2142, 2142-2143, 2143-2144, 2144-2145, 2145-2146, 2146-2147, 2147-2148, 2148-2149, 2149-2150, 2150-2151, 2151-2152, 2152-2153, 2153-2154, 2154-2155, 2155-2156, 2156-2157, 2157-2158, 2158-2159, 2159-2160, 2160-2161, 2161-2162, 2162-2163, 2163-2164, 2164-2165, 2165-2166, 2166-2167, 2167-2168, 2168-2169, 2169-2170, 2170-2171, 2171-2172, 2172-2173, 2173-2174, 2174-2175, 2175-2176, 2176-2177, 2177-2178, 2178-2179, 2179-2180, 2180-2181, 2181-2182, 2182-2183, 2183-2184, 2184-2185, 2185-2186, 2186-2187, 2187-2188, 2188-2189, 2189-2190, 2190-2191, 2191-2192, 2192-2193, 2193-2194, 2194-2195, 2195-2196, 2196-2197, 2197-2198, 2198-2199, 2199-2200, 2200-2201, 2201-2202, 2202-2203, 2203-2204, 2204-2205, 2205-2206, 2206-2207, 2207-2208, 2208-2209, 2209-2210, 2210-2211, 2211-2212, 2212-2213, 2213-2214, 2214-2215, 2215-2216, 2216-2217, 2217-2218, 2218-2219, 2219-2220, 2220-2221, 2221-2222, 2222-2223, 2223-2224, 2224-2225, 2225-2226, 2226-2227, 2227-2228, 2228-2229, 2229-2230, 2230-2231, 2231-2232, 2232-2233, 2233-2234, 2234-2235, 2235-2236, 2236-2237, 2237-2238, 2238-2239, 2239-2240, 2240-2241, 2241-2242, 2242-2243, 2243-2244, 2244-2245, 2245-2246, 2246-2247, 2247-2248, 2248-2249, 2249-2250, 2250-2251, 2251-2252, 2252-2253, 2253-2254, 2254-2255, 2255-2256, 2256-2257, 2257-2258, 2258-2259, 2259-2260, 2260-2261, 2261-2262, 2262-2263, 2263-2264, 2264-2265, 2265-2266, 2266-2267, 2267-2268, 2268-2269, 2269-2270, 2270-2271, 2271-2272, 2272-2273, 2273-2274, 2274-2275, 2275-2276, 2276-2277, 2277-2278, 2278-2279, 2279-2280, 2280-2281, 2281-2282, 2282-2283, 2283-2284, 2284-2285, 2285-2286, 2286-2287, 2287-2288, 2288-2289, 2289-2290, 2290-2291, 2291-2292, 2292-2293, 2293-2294, 2294-2295, 2295-2296, 2296-2297, 2297-2298, 2298-2299, 2299-2300, 2300-2301, 2301-2302, 2302-2303, 2303-2304, 2304-2305, 2305-2306, 2306-2307, 2307-2308, 2308-2309, 2309-2310, 2310-2311, 2311-2312, 2312-2313, 2313-2314, 2314-2315, 2315-2316, 2316-2317, 2317-2318, 2318-2319, 2319-2320, 2320-2321, 2321-2322, 2322-2323, 2323-2324, 2324-2325, 2325-2326, 2326-2327, 2327-2328, 2328-2329, 2329-2330, 2330-2331, 2331-2332, 2332-2333, 2333-2334, 2334-2335, 2335-2336, 2336-2337, 2337-2338, 2338-2339, 2339-2340, 2340-2341, 2341-2342, 2342-2343, 2343-2344, 2344-2345, 2345-2346, 2346-2347, 2347-2348, 2348-2349, 2349-2350, 2350-2351, 2351-2352, 2352-2353, 2353-2354, 2354-2355, 2355-2356, 2356-2357, 2357-2358, 2358-2359, 2359-2360, 2360-2361, 2361-2362, 2362-2363, 2363-2364, 2364-2365, 2365-2366, 2366-2367, 2367-2368, 2368-2369, 2369-2370, 2370-2371, 23

[illegible]

THE UNIVERSITY OF CHICAGO
PHYSICS DEPARTMENT

REPLY: I AGREE THE MOUNTAIN
IS NOT A LIE. HOWEVER,

[illegible]

ELEATIC ELEVEN

A PANEL OF ELEVEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLINS (KORNBELD 30; THE DAILY AMBROS, SYDNEY); SANDRA HALL (THE BULLETIN, SYDNEY); PAUL HARRIS (135° EYE AGE, BIRRI); IVAN HUTCHINGS (SEVEN NETWORK; HERALD-SUN, MELBOURNE); STAN JAMES (THE ADLACRE ADVERTISER); NEIL JILLETT (THE AGE); BRIAN MARTIN (BUSINESS REVIEW WEEKLY; MILDURA); "SCREENT" (JEN); SCOTT MURRAY, TOM RYAN (BLO, THE SUNSHINE AGE, MELBOURNE); DAVID STRATTON (JOURNEY; SDS, SYDNEY); AND GIAN WILLIAMS (THE AUSTRALIAN, SYDNEY)

FILM/TITLE Director	BILL COLLINS	SANDRA HALL	PAUL HARRIS	IVAN HUTCHINGS	STAN JAMES	NEIL JILLETT	BRIAN MARTIN	SCOTT MURRAY	TOM RYAN	DAVID STRATTON	GIAN WILLIAMS	AVERAGE
BLOOMQUIST Richard Widmark/John Huston	-	-	3	-	-	-	-	-	-	-	-	1
BYRONIAN BELIEVER Kathy Mueller	-	5	-	-	-	-	-	-	-	6	-	3.5
CEARLY Eileen Moran	-	5	5	5	-	5	-	-	4	2	3	5
LA DOUBLE VIE DE MORGANIE Guyard/Barbara	-	-	-	-	-	-	-	5	-	10	-	5.5
FATAL BOND Victor Mankin	-	-	5	-	-	-	-	-	-	5	-	5
THE FAVOUR THE WATCH AND THE VERY BIG FISH Alex Lerner	-	5	4	-	-	5	-	-	5	2	-	3.5
LA DISCRETE Christian Vincent	5	5	4	3	-	5	-	-	2	5	-	5.5
LAST DAYS OF CHEZ NOUS Gillian Armstrong	-	2	4	-	-	-	-	-	-	2	5	5.5
LET HIM HAVE IT Jan Kadarowicz	-	2	5	3	-	5	-	-	5	2	5	5.5
MIDWINTERMAN Gabriel Salvendy	-	5	5	3	-	3	-	5	5	2	-	5.5
NIGHT ON EARTH Jan Jarmusch	-	2	4	5	-	4	-	4	5	2	-	5.1
PAIN TROUT Stephen Gyllenhaal	2	5	-	5	-	5	-	-	-	2	-	5.5
PATRIOT GAMES Phillip Hayes	2	5	4	2	5	3	-	-	-	2	-	5.5
THE PLAYBOYS Gillian MacKinnon	-	-	3	2	-	5	-	-	3	-	-	4
POISON IVY Ken Shaw Robert	-	2	4	5	5	-	-	-	-	5	-	5.5
A RAGE IN HAWLEY Bill Duke	-	-	2	3	-	5	-	5	2	5	5	5
THE RAFTERS Michael Talbot	5	2	2	-	4	5	-	-	3	5	2	5.5
SALMONFISHES Percy Alden	-	2	1	5	-	3	-	-	2	5	5	5.1
SHADOWS AND FOG Woody Allen	5	5	1	3	-	3	3	-	2	5	5	5.4
SEAN AND GEORGE'S NEW LIFE Brian MacKinnon	-	5	2	3	-	5	5	-	2	3	2	5.5
STRICTLY BALLROOM Rex Laskowski	5	5	5	5	5	10	5	-	5	5	5	5.1
THUNDERHEART Michael Apted	5	5	5	5	2	4	-	-	-	5	-	5.4
VS FASTER Volker Schlöndorff	2	3	5	5	-	3	5	2	1	2	4	5.5
WARREN'S WORLD Penelope Spheeris	5	-	5	2	5	5	5	-	5	3	-	5
WHITE MEN CAN'T JUMP Ron Shelton	2	3	5	2	5	5	-	-	5	5	-	5.5
YEAR OF THE SUN John Frankenheimer	-	-	1	2	5	5	-	2	1	3	-	5.1



Bank of Melbourne



Free Cheques! No Fees!

(Even on balances below \$500)

- Free Cheques No Fees, regardless of account balance size.*
- Earn good interest.
- Receive a free VISA Card or Bank of Melbourne Card and a free cheque book.
- Bank on Saturday from 9 to 12 (most branches). On Weekdays from 9 to 5

* Daily government rates apply

Bank of Melbourne cuts the cost of banking

Bank Office 50 Collins Street, Melbourne, 2004

john seale on film:

ACS

"I shot white on white in 'The Doctor.' There were white costumes on white sets with subtly different white tones. When an actor wore a dark suit, the blacks were fantastic. In that situation, we were four to five stops overexposed on the whites, but there was still a crisp image with no burnouts or flares. You could see details in the brightest highlights and deepest shadows. The skin tones were consistent. That was our main frame of reference. Every script defines its own look. There are very few limitations today. You can get blacks so dense the image merges with the curtains or walls surrounding the screen. That expands the frame of the picture to the edges of your peripheral vision."

John Seale ACS

John Seale earned Oscar nominations for "Witness" and "Rain Man." Other notable credits include "Good Fella Society," "Gardies in the Rain," "Children of a Lesser God," "The Untouchables," and "Tomb Raider."

Photo: Steven Saper
© Eastman Kodak Company, 1995



Eastman
Motion Picture Films